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OCTOBER, 1952

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This issue on press October 30, 1952

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## REPERTOIRE AND REVIEWS

### Music for Christmas Season

It seems a waste of time & space to attempt to discover for how many parts any given anthem is written; today's tendency is to look at a manuscript, see room for a few more notes somewhere, and add them regardless of any useful purpose. The standard of excellence is still straight 4-part writing; no composer has yet proved his ability to improve on it. So our 8 in the future will mean merely that there are these extra notes, not that the anthem is honestly 8-part; any other figure in that position will be honest. Anyone who thinks writing reviews is easy should have his head examined; so far as T.A.O. is concerned, these review pages are among our most conscientious undertakings. In them we make not the least effort to conform to the views of anyone, to please anyone; the job is done, and well done, when the reviewers have given the physical characteristics—key, length, grade of difficulty, etc.—and added anything they can, honestly, as commendation or, when almost compulsory, condemnation. The job is to inform our readers, not please any of them. The first essential is still interesting music; outside of the classroom and insane asylum it forever will be just that.

\*AC—Adam-ar.Dash—"O holy night," Ef, 4p, e, Baltimore 10c, listed because it's probably the most economical buy for the pinched-budget choir.

\*AC—Ancient-ar.Sowerby—"The snow lay on the ground," G, 12p, o, me, Gray 22c, the organ accompaniment is exactly right, the 6-8 waltz rhythm seems wrong, the tune itself has little appeal; so this one is for your program if you want a big-name composer. It's all straight honest simple music, no extravagances, so don't be afraid of Dr. Sowerby this time.

\*AC—Ancient-ar.Goldsworthy—"The Twelve Days of Christmas," F, 12p, me, Gray 20c, one of the grandest things in the carol line, if you've seen Fred Waring's group do it on your television or heard Ruth Douglass' Mt. Holyoke Girls. Notes are easy, spirit is easy too if you're not afraid of reasonable speed. I'd disagree with W.A.G. and ditch the accompaniment. Above all else, this calls for true musicianship in the heart of the organist.

ASc—W.H.Anderson—"Sleep of the Holy Child," Ef, 3p, u, e, Birchard 15c, a delightful combining of adults and juniors, singing alternately, music of grace & charm; add an accompaniment if you've not been able to train your choir.

\*A8C—Austrian-ar.Dash—"As lately we watched," Bf, 4p, pu, me, Baltimore 10c, attractive, sprightly, natural music of appeal to the congregation; you'll like it.

\*AC—Bach-ar.Dash—"Alleluia," A, 4p, e, Baltimore 10c, for economy-budgets again, with alternate words here & there to make it do for Easter or Christmas; the voices sing a chorale in snatches against which the organist does all the work, and it will be work for junior organists.

\*A1C—Bohemian-ar.Halter—"O Holy Child we welcome Thee," G, 3p, pu, e, Concordia 16c, a smooth melody to open and close it, for any voice or juniors, the chorus singing the middle section harmonized; we can call the pu perhaps unaccompanied, partly unaccompanied, or positively unaccompanied—all that is for each organist to dictate for himself.

AC—John Hyatt Brewer—"Shout the glad tidings," Ef, 8p, t, s-t, e, Grand Orgue 20c, W.A.Muhlenberg text, good old-fashioned music written before composers ran dry of inspiration, a shout of joy for the birth of Christ.

AW3C—Mary E. Caldwell—"Carol of the Little King," Ef, 6p, e, Gray 18c, L.Henry text, and here's loveliness in Christmas music if you still want it, no bluffing or pretense anywhere. The accompaniment is distinctly piano, but a good organist can overcome that, especially if he knows how to use Chimes and Harp; good for combined adults and juniors if you don't let the children ruin it.

A3C—W. Glen Darst—"All my heart this night rejoices," D, 8p, s-a-b, e, Gray 18c, an anthem for limited choirs, honest

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music for its purpose.

A5(J)C—Stanley A. Day—"Jesu little Son," Ef, 4p, pu, e, Gray 16c, E.Cooper text, hymn-like music of simple charm, honest, children's choir or solo voice taking a descant in the second half. Congregations will get the message here.

A8C—Garth Edmundson—"Love came down at Christmas," Gf, 5p, pu, e, J. Fischer & Bro. 20c, C. Rossetti text, written for two choirs, one of women's voices, the other men's, opens with quiet appealing music, turns to a rousing vigorous middle section, then back again to the quiet and appealing. Both Composer & Publisher know too much about music to say anything whatever about an accompaniment; some day most of T.A.O.'s readers will know that much too. This is not a carol, it's an anthem, and a good one with no nonsense in it anywhere.

AC—Julius Hijman—"Away in a manger," D, 9p, s, me, Mercury 25c, for those who want to get away from music as we all know it, and find something new no matter how good the old was or bad the new. You shouldn't approve of treating Martin Luther's sweet little text like this, but if you're a good organist your congregation won't notice it. The old approach is discarded and we get a new; give me an organist who still likes music better than noise or rules, who has a few soloists who feel their music too, and I'll call this one of the finest of the current crop. Any deliberate ugliness is so mild that it becomes a new viewpoint of art, but it must be handled with extreme perfection; plodders and rule-book followers stay away, but organists of vision, here's exactly what you want as something different for Christmas. Maybe you won't like it; I'm only saying what I think, not trying to guess your mind.

A5C—Julius Hijman—"Here is joy," Am, 5p, me, Mercury 20c, J.M.Neale text, for chorus with descant, but not for children; two anthems stretched into newness are one too many for this reviewer, so lay this aside for 1953. That descant is vital. Even here Mr. Hijman doesn't go beyond the bounds of sanity in his music, but the choristers should have good resonant tone and be able to get the pitch exactly right on every note; know any choirs that can do it?

AW2C—Earl R. Larson—"A Carol from the Hills," Ef, 5p, e, Birchard 16c, J.A.Hanson text, a lovely little melody, rhythmic, sane harmonies under it, everything attractive and delicate for music-hungry congregations in the Christmas services.

AW3C—Virginia Lowrance—"Dream of Mary," G, 6p, e, Gray 18c, C.H.Towne text, and here's a lovely thing for you, beautiful & appropriate music for the voices, with an accompaniment marked for harp or piano on two staves and organ on another two staves; it's neither good harp music nor good organ music, but if you have a piano available you can use organ and piano beautifully; or if a Harp in the organ and a spare player for it, two people playing the organ will do this perfectly well. And it is abundantly worth doing everywhere.

A8C—Jean Pasquet—"Birth of Christ," Em, 10p, me, Gray 22c, opens with that grand "O come Emmanuel" theme handled back & forth between bass and accompaniment, then tenor recitative, then fugal treatment of the "O come," a lengthy section on new materials, and a finale on still another theme; seems like a rather long anthem but it's all on the sane side and the use of the wellknown themes will earn it an immediate welcome down in the pews.

\*AMC—Praetorius-ar.Candlyn—"I know a rose-tree springing," B, 4p, u, e, Gray 16c, the text translated this way by W.Douglas, though it's the old wellknown favorite; a grand arrangement for men's voices.

A8C—Joseph Rheinberger—"All they of Saba shall come," Ef, 5p, me, Grand Orgue 15c, an ancient & honorable composer here shows how to write anthems, if anybody's interested; for the better churches, and it's good music today just as it was when Rheinberger wrote it.

AC—R. Deane Shure—"Cypress Tree Carol," F, 8p, pu,

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me, Scholin 18c, W.A. Muhlenberg text and it's supposed to be a Pennsylvania Dutch carol, good for your all-nations carol service; actually the Pennsylvania Dutch had a pretty hard life of it and made it purposely harder, so do not expect the jollity you get from the best of the European carols.

AC—Gerrit Smith—"When I view the Mother," F, 4p, s, me, Grand Orgue 18c, attractive and suitable music in spite of its 6-8 rhythm and, later, triplets; the highbrows of the contemporary A.G.O. fraternity will blush with shame to think their first president wrote music like this and signed his name to it, but what a pity we of today must be so artificial and empty in the notes we write. In spite of its simplicity and waltziness, this could be done in our finest churches if the organists still knew what to do with simple music; the humblest might have difficulty with it because of its frankness.

AC—Royal Stanton—"God's Son is born," Em, 10p, me, J. Fischer & Bro. 25c, text by Composer, a strong anthem and different without being either unchurchly or ugly, though it indulges in freedoms of its own; the organist must also take advantage of his own freedoms and not expect the notes to tell him everything, for there's a spirit of music and religious emotions behind the notes which the competent organist can easily find and take advantage of. It's a mixture of 3-4 and 4-4 measure values, all handled naturally to suit the text. A good anthem for the Christmas season.

### Organ Music

Handel—Trumpet Tune and Air, Bf, 2p, me, Grand Orgue 80c, for all who like play-boy Handel and the wholesomeness of his simplicities; the only thing wrong with Handel is the ignorance of anyone who would mention Bach in the same sentence. Trumpet Tunes are the delight of today's organ world, as is also Mr. Handel; here is charming music everybody will enjoy. You wouldn't deign to touch it with a ten-foot pole if it didn't have Handel's name on it, so keep on kidding yourself long enough to get this and play it for your music-starved audiences.

Dr. Philip James—Christmas Suite, 9p, Gray \$1.00, 3mvts, each based on a famous religious painting; if you like music to attempt to depict such things rather than just be beautiful or appealing music, you should investigate this; it is short, has a "program" you can print when you play the music, to help those who otherwise wouldn't get anything out of it, and it is by a composer who has made his name famous. Because of its Irish-jig rhythm, used more than once, you'd have to keep it out of your services and use it only in recital.

Liturgical Music Press has issued two new volumes, \$1.50 each, edited by Ernest White; No. 66 gives three pieces by Andrea Gabrieli who lived in Venice 1510-1586; No. 67 has eight pieces from a collection published around 1500 and two Kyries by Gregor Meyer that appeared in a collection published in 1547. These will have to wait for later review, though possibly reviews are not needed.

Richard Purvis—Dubious Conceits, Four, 20p, md, Flammar \$2.00. Cantilena Green Boughs throws outlandish 1952 into the discard and goes back thirty years to the days when composers tried to produce beautiful & appealing music without purposeful ugliness in it anywhere; what a pity 1952 ever dawned. Les Petites Cloches is a concert gem if ever there was one; use Harp & Chimes if you have them or, as every organist knows, a right-colored & right-pitched flute or flute combination when percussion is not at hand. Every great composer since music began has turned away from his ponderous dignity for a bit of happiness now & then; here a dignified 1952 American cathedral organist does it and beats the rest of them all hollow. Nocturne Night in Monterey is lovely melody, simple rhythm, rich harmony—the kind of stuff Ethelbert Nevin did for the piano but nobody has been able to do for the organ. The Guild should excommunicate Mr. Purvis at once; he is guilty of the organ profession's worst crime of trying to make cultured people like the organ. Some

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years ago Mr. Purvis convinced many of us he could write music; then highbrowism scared him and we gave up hope because the moments of inspirational beauty he allowed to shine through his music were buried under that thing nebulously called modernism. Four Dubious Conceits will do enormous good if every recitalist in the land plays them all over the land; they are easy to play, easy to memorize; their only difficulty will be for the touring recitalist who probably won't take time enough to color them to best advantage. The notes he will play on any organ without preparation; the colorings will take hours on every new organ he goes to. I almost overlooked the fourth, Marche Grotesque; maybe it's not up to the other three, I do not know, but it is true to the mood & intent of the set and will delight the audience if the registration & style are right. There's nothing in your book of rules to tell you these things here; if they are not in your imagination, then go out and dig ditches or play Buxtehude, but don't play these Conceits. I have been the ringleader in demands for American organ music just like this to save the organ from complete doom; at the same time I gloried in the Hovdesven Rose Window and Schrieber Fantasia. It takes all types of music to fill the organ need, but all we've been getting is a sickening dose of dry bones with no more musical life in them than in a dead toad. England was the first to produce genuine organ gems, but their composers couldn't get past Edward Elgar; maybe now, with Mr. Purvis willing to furnish proof, some of our other—but hitherto deadly dull—writers will wake up and do something about music; and maybe a publisher or two will be willing to publish it instead of spending his money on those monstrous things called prize compositions; the Guild should hang its head in shame over its prize-winners for the next half-century. Are we musicians or old mossbacks?—T.S.B.

#### ORGAN-PIANO DUET

William A. Goldsworthy—The Morning Star, C, 24p, me, Gray \$1.75 for two copies under one cover, and the score suggests the following be read while the organ trills ppp on high G-A: "The time draws near the birth of Christ; the moon is hid, the night is still; the Christmas bells from hill to hill answer each other in the mist." And it's a good idea. No attempts to be profound, just the aim of making appealing and appropriate music for church-services where a piano is available along with the organ—Mr. Goldsworthy says the country is full of such. The division of work between the two instruments is better than average, for he has totally ignored the noble pronouncements of the profession as to how such things should be done; incidentally our organ concerto form has not yet been born because of those noble pronouncements. Here a composer junks the pronouncements and makes music as he well knows it should be made. Good only for your church services or musicales during the Christmas season.

#### FOR THE HAMMOND ELECTROTONE

Some of the following can be played on the organ, some can not; any composer or publisher who doesn't know the difference between an organ and an electrotone finds his stuff listed here invariably, never with the organ music reviews. Our best electrotones play organ music, so no need of any special department of reviews for them. Many readers report they own Hammond electrotones and some think we are prejudiced against them; nothing of the sort; we are prejudiced only against anyone so dumb as to speak of a "pipe organ" and anyone marketing oleomargarin under the honorable name butter.

Bach—Recit de Cornet, Dm, 6p, md, Grand Orgue 80c, recommended to our Hammond owners because they should enjoy experimenting with serious music.

H. Libert—Priere du Matin, E, 5p, md, Grand Orgue 80c, listed for similar reason; from the French school, this gives something quite different from Bach, but something equally worthy of good workmanship on the player's part.

\*Serly-ar.Hennefield—American Elegy, Cm, 5p, e, Southern 65c, somewhat like the famous Chopin raindrop, but a study

in dissonance; easy and should afford a lot of fun adjusting trigger-settings for exactly the colors you want.

The following are all by Century, transcriptions by Kenneth Walton, prices not given:

Chopin, Nocturne 37-1, Gm;

Delibes, Valse Lente, that lovely waltz heard all over the land;

Grieg, Erotik, F, an attractive melody piece;

Ponce, Estrellita, F, one of the most beautiful of popular melodies, but we wonder if Mr. Walton has done his full duty in the arrangement here;

Schumann, Mondnacht, E, another wellknown and delightful

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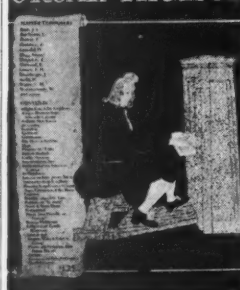
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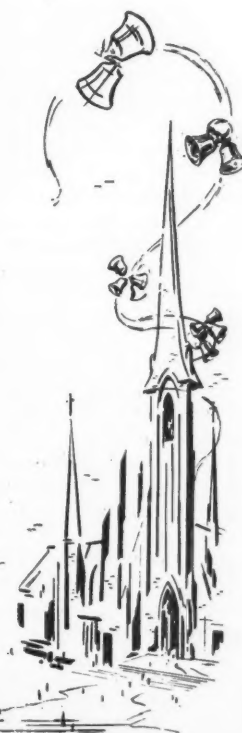
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melody, a classic of the kind composers no longer know how to write, and what a pity;

Schumann, Aufschwung, Fm, another good one but not so well known, yet music good for your soul;

Tchaikovsky, Romance, Fm, and you've heard this melody too, but it gives you a little more variety;

Weber, Barcarolle, Df, delightful music true to its title. If owners of Hammond electrotones ever learn to stop trying to imitate an organ, which the instrument can do only in the most limited piano and pianissimo effects, and treat the thing to the honesty it deserves (but so far has never sought) they will find a whole new world of fancy opened to them, and they'll delight in it. But, exactly as in organ music, they must first ignore all the printed trigger-setting instructions and find colors of their own invention; in the same way, registrations suggested on the printed scores of organ music are possibly the worst influence in the organ world today. A musician who doesn't know how to color his own music is a dismal failure, just as a painter would be if he too lacked color sense.

## HOW TO NAME CHORDS

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## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says what he thinks without apologies*

John Blackburn—Choralprelude on St. Thomas, 6p, Gray 75c, a first-rate service prelude for the Advent season. The tune is given out ff on the manuals with an ad-lib pedal passage between each line. This leads into an allegro ma non troppo where the tune is given to the pedals with interesting two-part counterpoint on the manuals. It is not difficult and I am sure will be used a great deal, especially in services where the hymntune is sung as part of the service.

York Bowen—Fantasia, 14p, Novello-Gray \$1.75. York Bowen is one of the leading musicians in England and has done a great deal for English music. So far as I know this is his first published work for organ. It is Op.136 so you may rest assured he knows the business of composition and that what he writes is written with authority. It is a Fantasia in every sense of the word, full of variety and contrasts. As would be expected from a concert pianist, the work lays well under the fingers and is not above average difficulty. It will make a fine recital number and does not demand more than a modest instrument and an average organist.

Norman Coke-Jephcott—Fugue on G.A.E., 6p, Gray 75c. The distinguished organist of St. John the Divine Cathedral comes forth with a rather dry Fugue which, considering its subject, is not to be wondered at. Needless to say it is well written and in the vast Cathedral would no doubt sound well, but in the average small church I doubt if it would be your cup of tea. I'll bet my red underwear this will turn up as a Guild examination piece in the near future.

Roland Diggle—Prelude Jubilant, 7p, 75c, Concert Fantasia, 7p, 75c, At the Altar Rail, 4p, 75c, Chant Elegiac, 4p, 60c, all Schubert, four pieces for the average organist and suitable for service. The first is based on the tune

"Leoni" and is suitable for either prelude or postlude. It is fairly easy but demands a fair-sized instrument to do it justice, especially where the theme is in the pedals. The second is based on the tune "Materna" and is all right for a prelude; by omitting two of the variations it makes a good postlude. The third number is an improvisation-like piece based on an anthem I wrote to the words of "This is the hour of banquet and of song." This was dedicated to my little daughter and the organ piece is to my grandson Stevie. The last is an elegiac melody the inspiration for which are the words from Walt Whitman, "I heard you, solemn-sweet pipes of the organ, as last Sunday morn I pass'd the church." These pieces are as unpretentious as the "Mass in B-Minor" and I hope you will use some of them.

Garth Edmundson—Oremus, 3p, Gray 75c, a typical Edmundson number based on "Our Father Who art in heaven." An easy and churchly prelude that with the right registration will prove very useful. Hammond trigger-setting is given and I confess I found it effective and beautiful.

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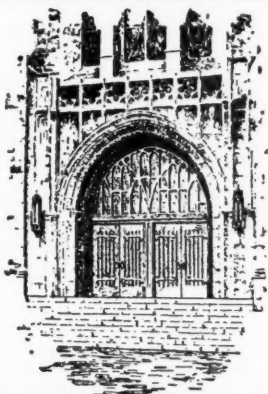
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# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### • MUSIC REVIEWS

#### Before Composer:

- \*—Arrangement.
- A—Anthem (for church)
- AH—Anthem for Hebrew temple.
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.
- Mixed voices and straight 4 part if not otherwise indicated.

Additional Cop letters, next after above, refer to:

- A—Ascension.
- C—Christmas.
- E—Easter.
- G—Good Friday
- L—Lent.
- M—Mother's Day.
- N—New Year.
- P—Palm Sunday.
- S—Special.
- T—Thanksgiving.

#### After Title:

- c, q, cq, qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s, a, t, b, l, m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)
- o, u.—Organ accompaniment, or unaccompanied.
- pu—Partly or perhaps unaccompanied.
- e, d, m, v.—Easy, difficult, moderately, very.
- 3p.—3 pages, etc.
- 3p.—3-part writing, etc.
- Af, Bm, Cs.—A flat, B minor, C sharp.

### • INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- t—Stoplist.

### • INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition
- s—Special series of programs.
- t—Tour of recitalist.
- \*Photograph.

### • PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices
- off—Offertoire.
- o—Organ.
- p—Piano.
- 3p.—3 pages, etc.
- Hyphenating denotes duets, etc.
- q—Quarter.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied
- v—Violin.
- w—Woman's voices.

### 1951 CONTRIBUTORS

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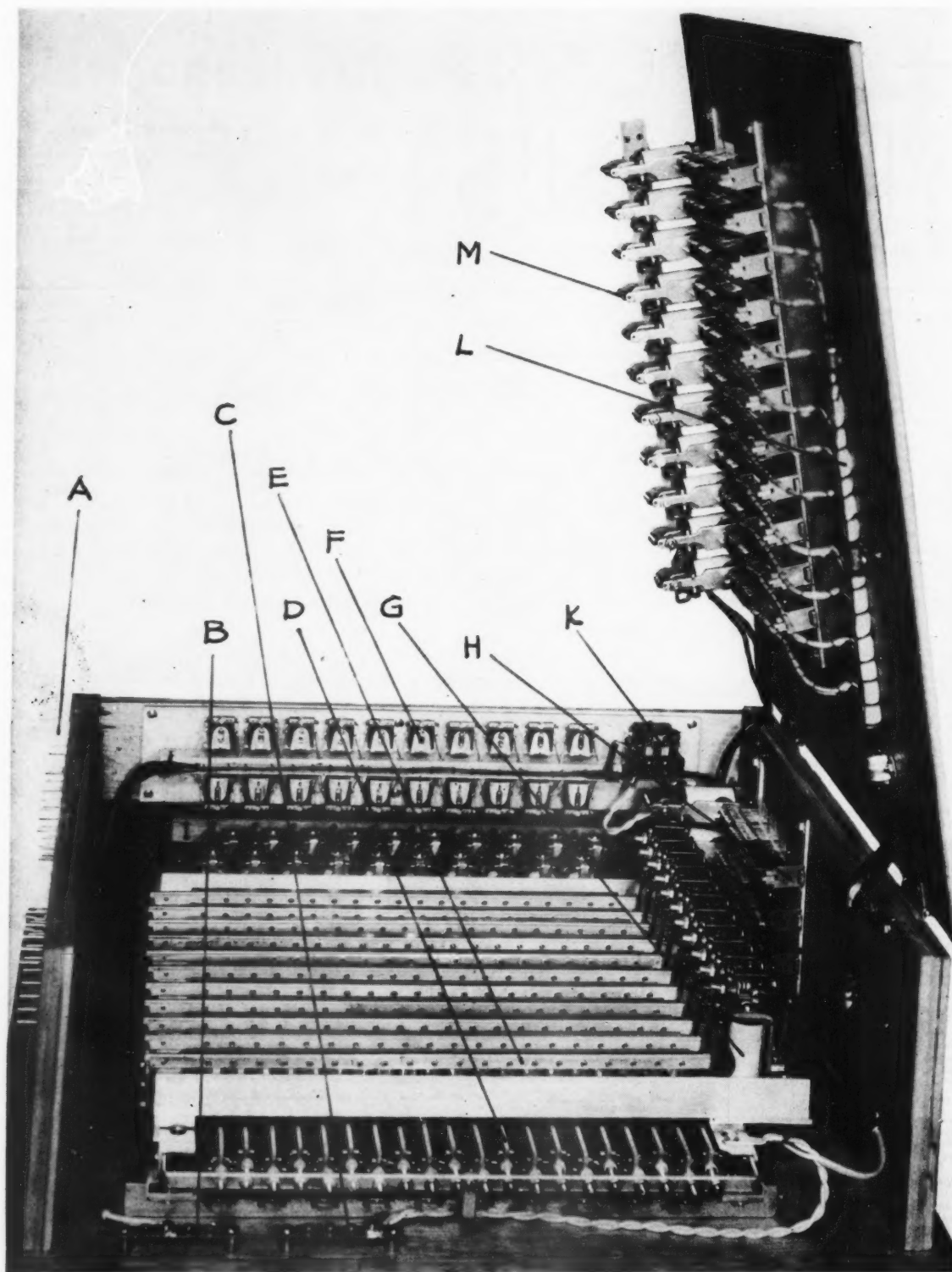
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# THE AMERICAN ORGANIST, *October 1952*

## The Roosevelt Organ Works

By GUSTAV F. DOHRING

*Who began his career with Roosevelt and stayed to the end*

IN late summer of 1889 Percivale Pitchwhistle walked the streets of New York, looking for a job. Middle of August he ambled through West 18th Street and saw there a sign on a building:

### ROOSEVELT ORGAN WORKS

The word Organ appealed to him at once. In he walked to the office and asked for a job.

The superintendent, Adam Stein, looked the boy over and asked if he had any recommendations to show? Yes, he had a letter from the pastor of his church in his pocket and he produced it. After looking it over, Mr. Stein told him he could use another boy and he should report to work the day after Labor Day, Tuesday, Sept. 3.

Percivale appeared promptly on the appointed day, and Mr. Stein took him to Frank Roosevelt's private office and introduced him:

"This is Percivale Pitchwhistle, and I promised him a job, as we need another boy about the factory."

Mr. Roosevelt smiled at hearing the unusual name and said:

"Well, with such a name you should do well in the organ profession. We will take you on as an apprentice, but for short, let's call you Percie. And how old are you?" asked Mr. Roosevelt.

"I was sixteen on Feb. 4," answered Percie.

"You will do well in learning the organbuilding profession in five years, but don't think you'll know everything by then. You'll be learning all through life. We work here 10 hours a day and 6 hours on Saturday, 56 through the week. Your pay will be 75 cents a day, and for the week \$4.20," said Mr. Roosevelt.

And so named Percie by Frank Roosevelt, we will let him tell his story from here on.

Mr. Stein showed Percie through the various departments and they finally landed in the setting-up-room. This was really a hall three stories high. Here the organs were assembled and finished.

At this time a large section of the Auditorium Building organ in Chicago was 'on the floor.' Twenty-seven of the large tubular Chimes for the Pedal section were being tested out, and I was thrilled by the booming of these Chimes—as well by the action of the big hammers, each having a large pneumatic to operate it.

And I was thrilled further by the sight of many pipes of all kinds, shapes, and sizes. The distant sound from the voicing room, where Mr. Stein had introduced me to the chief voicer, Charles Engelfried, added to my entrancement.

Here I had entered into a new world of interest and mystery, and felt that this was the beginning of my destiny.

Finally Mr. Stein took me to the windchest department and presented me to the foreman, George Stirner, a very kindly elderly German, and said: "Mr. Stirner, I bring you a new boy for your department, and I know you will like him. His name is Percivale Pitchwhistle, but Mr.

*Personal memories of happy days as an employee in the New York factory from Sept. 3, 1889, to the day in September 1893 when Frank Roosevelt gathered his employees to the erecting-room and announced the abandonment of the business.*

Roosevelt decided to call him 'Percie' for short."

"Very well, we'll see what we can do with Percie," said Mr. Stirner.

I was then shown to a workbench and instructed to polish pneumatic springs with fine emery.

As the noonhour approached, a boy from another department appeared and Mr. Stirner told him to instruct Percie in the chore of bringing the beer from the corner saloon for the men of the windchest department, for their lunch.

This beer chore was many-sided. A stick 5' long was provided and into which nails were driven equally spaced, to serve as guides for 10 growlers. A growler was a 2-quart tin pail which was hung on the stick to fetch the beer from Mike McGinnie's corner saloon. The measure was supposed to be a pint, costing 8¢ but the quantity was not measured. The can was held under the beer spigot and a good guess filled in about a quart. I learned later that this beer chore had to be repeated three times a day. The working-day being 10 hours, the first beer trip was at 9:30, the next at noon, and the last at 3:30. Quitting time was at 6:00.

This beer service added to the income of the day. As already stated, my wage was 75¢ a day. The price of a so-called pint of beer being 8¢, usually the men gave up 10¢ and it was understood that the boy could keep the change. In some cases the boy was offered a swig from the can in pay for his service. But this practise was not popular with the boys. The cash compensation was preferred, and the men who held out on the swig were put down as pikers.

Being initiated into the various duties of a shop boy, other performances in the preparation of windchest-making were assigned to me, such as watching the cooking of the glue in pots on the steam boiler, helping Mr. Stirner in lining off and punching centers from the chest plans for the boring of pipe and pneumatic-action wind-holes, and holes in the pneumatic bars on the machine, 4 holes at a clip.

Then came instruction on how to properly sharpen a plane-iron and chisel. Dull tools will not work well. These were important matters. To learn how to handle wood-working tools properly forms a good foundation for a thorough workman.

When finally a permanent workbench was assigned to me, I felt that this was a step forward in my progress, at the same time imparting a sense of advancement and possession.

Then came the job of facing the cores and veneers of the top and bottom groove boards and chest pneumatic bars. Everything had to be just so straight and square in order to fit and make good joints. At first it was vexing to put time and energy on the job, and after the board had been nicely surfaced, to be told to take the tooth plane and roughen and score it all over certainly looked like foolishness to me. But soon I perceived the wisdom of the tooth plane operation, which was for the purpose of providing a better gripping for the glueing-up job.



HILBORNE L. ROOSEVELT

from a photo which Wm. D. Mitchell, now building his own four-manual, noticed on the wall of his American Telephone & Telegraph Co. office at 195 Broadway, New York, and which he persuaded Ralph E. Mooney, A. T. & T. Historical Librarian, to copy for T.A.O. Profound thanks to all.

One of the wise old woodworkers was bound to have his bit of fun and therefore scolded me, when I took a full shaving from the edge of a board, for not making the shaving as long as the board from which it was cut. Dismayed, I picked up the shaving, undoing the spirals and placing it carefully on the edge of the board from which it was cut at full length. To my amazement I found the shaving to be 2" shorter than the 8' long board. Much puzzled, I looked at the old workman who had taken in the proceedings with a grin of satisfaction. Then goodnaturedly the old chap explained the mystery: "Now remember, Percie, when you pushed that plane over the board, friction was created. Therefore the thin shaving became heated and contracted in its length and is then shorter than the board, as you see." This lesson was worth all my embarrassment.

Another matter was brought to my attention by the workmen at this early stage of the apprenticeship in reference to wood glueing and joining. In the construction of the top-boards and bottom of the Roosevelt windchests, the core was grooved with a routing machine and then the veneers of previously prepared 1/2" thick selected white pine were glued to both sides of the core, but great care was taken that the heart sides of the wood would come toward the outside. This was done to prevent warping. In those days the finest of white pine from the New England States and Michigan was used and this wood was thoroughly kilndried and seasoned before it was worked up. The final finishing up of these chest parts was completed with the covering of two coats of shellac.

During the early winter of 1890 a two-manual organ of twenty stops was being installed in the Rutgers Riverside Presbyterian Church at 73rd Street and Broadway, New York. The order number of this instrument was 436.

As motors for the bellows operation for smaller organs were not generally used (sixty years ago) it was usually a

boy's job from the factory to pump the organ for the tonal finishing. In this case the bellows had three feeders, operated by crank-shafting and a big fly-wheel. The choice of the organ pumping on this job fell to me. To travel back and forth to 73rd Street every day by means of a "Boulevard Car," a one-horse affair, where the conductor-driver in front would make change for "the nickel in the box," was a welcome change from the daily routine at the factory.

As the organ had to be completed for Palm Sunday, March 15, when also the church was to be dedicated, it became necessary to work overtime. And it was a tiresome job to swing that big fly-wheel as much as twelve hours a day for a 17-year old like me. After several days of this overtime period the strain began to affect me. Though on the morning of the fourth day I was again the first one on the job, before 7 o'clock. Sitting in a pew, I fell asleep. Then I was awakened by Bob Scott, who was in charge of the job. Smiling down at me, he said: "You're tired out. Go back to the factory and tell Mr. Stein to send a man here to take the wheel." That was an order and I obeyed.

Early in 1890 a three manual, order number 421, was being installed in St. James' (R. C.) Church on Oliver Street, just off Chatham Square. When the tonal finishing period arrived, I was again detailed to swing the big wheel, but no overtime here, and I had the help of a local boy about my age by name of Al Smith. This made the pumping job easier. Then, of a morning, Mr. Stein doing the tonal finishing, his helper did not show up. A man from the factory was called to take the wheel, and I was promoted to be Mr. Stein's helper. Was I proud—and glad to leave the fly-wheel job behind?

The next installation of a three-manual in early summer 1890 was in the German Evangelical Church on Schermerhorn Street in Brooklyn, order number 408. On this job the pumping operation was performed by a Ross Piston Water Motor, with an up-and-down stroke for the two large feeders.

Prominent and wealthy members of the congregation were instrumental in calling a famous young German organist, Hugo Troetschel, to their church, and gave him free hand to have an organ built by Roosevelt to his specifications. Mr. Troetschel remained as organist of this church for 54 years, until his death.



FRANK ROOSEVELT

from a photograph dated 1886, by courtesy of Mr. Dobring. Hilborne started the business, died young, and left it to his brother Frank, who carried on and extended the business considerably, only to liquidate it in 1893, and reach the end of his own life the next year.

During the fall of 1891 another three-manual (order number 476) was installed in the Dutch Reformed Church at Seventh Avenue and Carroll Street, also in Brooklyn, and at which I was also assisting on the installation and tonal



finishing. The man in charge was William Wiley Sanborn.

On a day in late fall I was called to the office and Mr. Roosevelt informed me that he thought I had gained sufficient experience to warrant sending me with Mr. Scott to install an organ in the First Presbyterian Church, Buffalo, N.Y., order number 472, and that I should be ready to go with Mr. Scott the following Monday, Nov. 16.

This information was joy beyond expectation. To go traveling to Buffalo. And perchance see the wonderful Niagara Falls.

Arranging affairs with Mr. Scott, we got started as scheduled. And when we arrived in Buffalo it was winter, snow and cold.

Bob Scott engaged hotel accommodations at the old Mansion House, in the downtown part of the city not far from the station. What an experience for me—who had never lived in a hotel, and such a fine one as this was. The respectful colored waiters did everything for our well-being and their attention was greatly enjoyed. One morning at breakfast I ordered pancakes. I never had had them at home. I observed other men reaching for a bottle containing an amber-colored liquid, and pouring some on their pancakes. When my order arrived I did the same and, reaching for a bottle, I was about to do the pouring. Then the watchful waiter reached for the bottle and whispered to me "It's the vinegar, here's the maple syrup." I was embarrassed, and also delighted when I tasted those luscious pancakes.

To complete the organ we had to stay over Christmas. This was the first time in my young life to be away from home at Christmas time. But I made the best of it by going on a trip to Niagara Falls.

Christmas being on Friday and therefore having the week-end free, I stayed over to Saturday and returned to Buffalo in the afternoon. The trip was a most enjoyable and delightful experience. The following Sunday I attended church and on Monday I was back on the job.

At the end of January the organ job was completed and we returned home. We then learned that the factory was to be moved uptown to 132nd Street and Park Avenue. The Philadelphia and Baltimore factories were to be merged with the greater New York factory.

The success of the Roosevelt Organ Works during the Frank Roosevelt period was mainly due to the guiding genius of Walter F. Crosby, a fine gentleman and intimate friend of Frank Roosevelt. Mr. Crosby was the General Manager and he was instrumental in bringing about the merging of the three factories into one central plant.

The new factory fronted on Park Avenue between 131st and 132nd Streets. The rear of the property took in the whole block, to Lexington Avenue on the east. Most of the workmen from the other two shops came to New York and were assimilated into the new factory.

The Philadelphia Crowd, so called by the senior New York shop workmen, claimed, through their manager, William N.



No. 4—ROOSEVELT'S THIRD FACTORY  
Photo taken in 1943 by F. R. Webber, last and largest factory, Park Ave. and 131st St., New York City; Farrand & Votey took over on Roosevelt's liquidation; building demolished in 1951; East 131st St. runs off the right, Park Ave. moves into the distance on the left.

Elbert (who was also a personal friend of Mr. Roosevelt) that their foremanship in the various departments was superior and more up-to-date than the older, New York workmen. In a number of instances actually the well-seasoned New York foremen and artisans were then replaced by the new arrivals from Philadelphia. This change of conditions was detrimental to the success of the new venture in many ways. The new elements' slogan appeared to be "hurry up" methods of construction, and instead of improving quality workmanship, it produced extravagance and consequent waste.

Somehow forgotten in the rush of readjustment and changes, I managed to squeeze in about the windchest department, where I found my good old master, Mr. Stirner, in a secondary position, his job as foreman having been given to a Philadelphia man.

A workbench was not at my disposal, and sensing my abandonment, Mr. Stirner invited me to put up about his quarters. For this kind offer I was grateful.

Several days later I was called to the office and Mr. Roosevelt informed me that he had decided I should now have a turn at wood-pipe making. Consequently Sam Bates, the foreman of the wood pipe department, called for me (he also being a Philadelphia man) and installed me in the basement of the building where the wood-pipe shop was located. It was not a congenial locality to work in. A hard cement floor was very tiring to stand on all day long. But in the department I found good friends from the 18th Street shop, who befriended me anew and were most helpful in showing me about wood-pipe making. I was assigned a workbench, but I had no tools of my own to work with, and borrowing of tools was frowned upon. Mr. Roosevelt, being told of this, instructed Sam Bates to make up a list of tools I most needed, and an order was sent to Hammacher Schlemmer & Co. on the Bowery, who delivered a new, shining set of tools. To pay for them, an agreement was made that I should pay off the amount of \$35.00 at the rate of 50¢ a week to be deducted from my wages.

Six months later I was again called to the office, and Mr. Roosevelt told me that an apprentice was needed in the voicing department, and that Mr. Engelfried, the chief voicer, had said that he would like to have me in his department. My joy at this news was complete.

About 1890, improved string-toned stops were introduced, and George Engelfried specialized in perfecting this innovation.

George Ashdown Audsley had brought from England models of string-toned pipes, and copying after these, George Engelfried was able to produce string-toned stops far in advance of anything in that line so far invented.

In the new factory the setting-up-room was about three times as large as the one in 18th Street. Great arched windows reached to the ceiling 40' high. On this ceiling was fixed an up-to-date traveling chain pulley arrangement



ROOSEVELT'S WORKMEN

Left to right, Frank Schmidt, Charles Engelfried, Gustav F. Dobring, John Lavachec, in 1892, half the voicing staff in one of the three voicing-rooms in the last and largest Roosevelt factory. Whisper is softly, but organbuilders enjoyed their beer three times every working-day.

which could be rolled over any position where an organ was to be set up. As many as six three-manual organs could be set up on the spacious floor. All organs were finished in this setting-up-room to the last degree. It was my cherished privilege to be selected as helper to George Engelfried to do the tonal finishing of the organs in the setting-up-room.

Then finally late in 1892 friction arose between the former manager of the Philadelphia factory, Mr. Elbert, (who aimed to over-assert himself) and Mr. Crosby. As also other elements interfered, the latter resigned as manager, and departed for Colorado Springs, there to engage in the mining business.

Then came the Chicago World's Fair in 1893—and the depression "just around the corner."

Presumably weighing all set-backs and disappointments, Mr. Roosevelt decided to quit the organbuilding business.

As a consequence, one day in September 1893 Mr. Roosevelt ordered the entire personnel (about 150 persons) to assemble at one o'clock in the setting-up-room.

Here Mr. Roosevelt appeared and informed the gathering that adverse conditions did not warrant him to carry on the business. He also stated that an agreement had been entered into with the Farrand & Votey Organ Co. of Detroit to take over all material assets, and that this firm would carry on the business in Detroit. While there were still contracted-for orders to be completed, he would appreciate the help of those who would be required to finish up the work. If any decided to quit their jobs now, they should feel at liberty to do so, and perhaps apply for employment to the Farrand & Votey Organ Co.

There were many blanched and disappointed faces to be noticed, as many had regarded their jobs in this big, fine factory as a guarantee for a long-lasting period.

Gradually the remaining organs were being completed in their respective places.

The final order on record, No. 537, was for the First Methodist Episcopal Church of Memphis, Tenn.

The last organ was installed in All Saints (R. C.) Church at 129th Street and Madison Avenue, New York City. As the order number of this organ was 525, the completion of it was held back toward the last, because the new church was not ready for the installation until the early winter of 1894.

This All Saints organ was in two parts. The gallery division was of three manuals, tracker-pneumatic action. The windchests were of the Roosevelt patent pneumatic type, each pipe having its individual pneumatic wind supply. The chancel division was installed in the rear of the main altar and was connected to the gallery organ by electric action. In all there were 50 stops.

To provide power for this organ an Otto Gas Engine was installed in the sub-basement of the church. This engine had to be started every time the organ was to be used. A pilot gas flame was ignited to heat a tube, which in turn served to ignite the gas explosions to make the darn thing go, but it would not do so until the big fly-wheel was given a whirl. The gas engine in turn propelled an electric generator and this furnished the current for the D.C. motor up in the gallery organ. This electric motor was speed-controlled by a large rheostat to fast and slow motion for the three-feeder operation to the large bellows.

A crew under the charge of Bill Fleming had finished the installation by early spring of 1894.

George Engelfried, and myself as helper, remained as the only employees to finish up this organ. We were given very ample time to do the best job possible on this last of the Roosevelt organs, and its superb quality presented a fitting ending of the

#### ROOSEVELT ORGAN WORKS.

Frank Roosevelt was also a Captain of a Company of the Twelfth Regiment of New York State Militia.

During the early winter of 1894 a streetcar strike broke

out. There were serious disturbances in Brooklyn, which caused the State Militia to be called out to preserve order.

Captain Roosevelt's company and several others were therefore sent to Brooklyn. While camping in box cars and the like, Captain Roosevelt contracted a cold, which developed into pneumonia, and finally caused his death at 34 years of age.

## A Los Angeles Service

By WILLIAM A. GOLDSWORTHY

*A non-liturgical church tries some liturgical procedures*

DO YOU ever go to the Roxy or Radio City on a Sunday? If not, and if you live near Los Angeles, take the service at the Congregational Church as a substitute. What is the purpose of music in your church, reverence or entertainment? It would be of great benefit to many churches if the minister & organist would think this through. Here we have a church of power and influence, with a strong magnetic preacher. His type? Well, to those of you who read our editorials, he is a man the Editor\* would hear each Sunday, while at the same time fuming over the flummy-diddles in the service. This Church spends a great deal on music, with the foolish system of separate conductor and organist. The conductor hid himself behind the pulpit and was accordingly not obnoxiously conspicuous; but Frances Robinson, a fine organist, kept things moving.

The prelude was *Quem Pastores* by Healey Willan. We were not familiar with it but found it, as here played, an ideal quieting of our minds. Use your prelude for such purpose, not to show what you have been having for a lesson and how well you play it.

Then the show began, and I use the term advisedly. Two young men and two young women came in from the side entrance as crucifers, each bearing a lighter. The church has a chancel, stalls, altar, and divided organ on high, as any fine Episcopal church would have. The two young women lit the candles on the altar, genuflecting as they passed or approached the cross (in a Congregational church) the two young men standing at attention meanwhile. They wore fine robes, with crosses sewn on them, yet the young women were bareheaded. Their rubrical advisor must have slipped one here. Why have the women in the choir wear caps, when those serving at the altar have heads uncovered? All who approached the altar, including the minister, genuflected.

Just as the last candle was lit, the organ played the processional, and the gorgeous parade began. Down the main aisle they came, dressed in wondrous red cassocks & white cottas. First there was the cross-bearer, then choir, and following them a group of serious-looking older men dressed in heavy black robes. I puzzled as to who they might be. They looked too solid to be sinners, but the Good Book says the saints wear white robes. I made inquiry of one of the natives. He explained they were the deacons and that, as they were in charge of the spiritual life of the church, they too took their place in the chancel with clergy and choir. After this group came two flag-bearers also in red, then five members of the clerical staff. By this time I was so mixed I did not know by what title to distinguish them. One must have been something extra, as he wore a stole. I neglected to say that altar, reading-desk, and pulpit, had the usual chancel-hangings found in Catholic and Episcopal churches; and this gentleman's stole was for the post-Pentecostal season.

The processional and recessional were sung at a rapid tempo, and marched, yes, almost goose-stepped, with a step at each quarter-note. Tramp that off by yourself, then think of Mrs. Jones, a heavy, estimable soprano, and Dick Smith,

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an ex-football player of thirty years ago, doing it down a long aisle. I was not sorry for the clergy, though most of them weakened palpably ere they reached the chancel; they have the power to change things. But I had a feeling for the sixteen saintly deacons. And how the clergy does enjoy the post of honor in the procession. Jesus' admonition is forgotten in these affairs.

We come to the service proper: Invocations and Lord's Prayer, Creed (their own), General Confession and Absolution (this also a modification of their own), Prayer and Choral Amen. Again I say it was hard to believe oneself in a Congo Church, as we fondly used the term in New England. We attended the Congo Church for many summers and are aware that one of its strongest tenets is simplicity. I know a few Congregationalists who would be greatly shocked to hear the minister's pronouncing any type of Absolution. Indeed, to believe, they would have to see this; they certainly would not take my word for it.

During his sermon the minister spoke of not having bishops in this denomination. He knows as well as I that a cathedral is the seat of a bishop; and yet the choir of this church is called a Cathedral Choir. One wonders why, if people want the Episcopal liturgy, cathedral service, and cathedral choirs, they do not become Episcopalians and be honest about it. This whole thing is amazing. In Los Angeles there are three churches—one Methodist, one Baptist, and one Congregational—designating their choirs as Cathedral. The Methodists have some excuse for it, as they do have bishops, but the particular church which calls its choir by the name would have some trouble convincing the other Methodist churches of any validity as a cathedral.

The music was of high order and well done, and one could find no discrepancy in the quartet's singing of the old hymn "I've found a Friend" followed immediately by Haydn's "Lo my Shepherd is divine," quartet and full choir. One should not decry the old gospel hymns if they are done in the spirit (and these were) for they are of the intellectual and artistic level of the average congregation, and they satisfy the emotional need of a great many. The only objection is to making them the standard.

To repeat, one could but be pleased with the music, the preaching, and the beauty of the building. But one does object to people's trying to be two different things at the same time. Now that the Episcopalians are realizing that a sung and marched processional loses dignity, and are beginning to change to a dignified walk, to music that has flexible rhythm, commencing the hymn when almost all are in the stalls, we find other churches executing the processional in a manner that suggests the words of Jesus pertaining to those who cleanse the house from devils, whereupon ten others worse come in to take their place. So no sung processional, but a dignified walk into the chancel or loft, to appropriate music, before beginning the hymn. The congregation will benefit, since they will sing all the stanzas rather than waiting to begin on the second.

Do not use the choir as the chief advertising medium of the church. When you take a post, find out if you are to lead in reverence, or if you are to build up a crowd consisting of groups from cradle to college, with more emphasis on size and variety than on music or sincerity.

When the Church was quiet one easily felt it God's house; but in the ostentation of the liturgy and the pageantry it was difficult to find place for the lowly Galilean. I fear I may seem to prate and preach, but as we go about, we find so little worthiness in our music and such great need for it.

[\*It's difficult to make people believe what you tell them; I've told Mr. Goldsworthy dozens of times that I will not go to any church anywhere ever to hear any preacher or other speaker. I go only because of the complete service and what it is supposed to represent. I will never under any circumstances go to any church to hear the music regardless of who makes it or what it is on a Sunday morning; evening affairs

are supplementary and may be entertainment or instruction or anything anyone wants. There is a Divinity somewhere Who shapes our world; the Sunday morning church service acknowledges the existence of that Divinity. Churches fail when they think of sermons or music.—T.S.B.]



PIPES ARE DELIGHTFUL THINGS  
but they're worthless without keys to make them speak and combs to make their speech colorful and attractive; a goodly number of combs here but by no means a liberal number for a five-manual organ. The hands are those of Ernest White poised for playing.

#### THOSE WEDDING FAVORITES

Richard Ginder in *The Catholic Choirmaster* quarterly suggests the clergy send mimeographed notices to their parishioners to advise them the popular Wagner and Mendelssohn wedding marches are not permitted in church weddings, the chief reasons being:

1. Wagner & Mendelssohn were writing neither for church nor organ; these works are operatic and purely secular.

2. A bridal procession is in no sense a military parade. There is no reason why the wedding group should march down the aisle, any more than the priest and his altar boys should march out of the sacristy to the altar for mass, or the 40-hours procession should march around the church.

"Hence, please do not ask us to cheapen your wedding—the celebration of a sacrament—by playing these worn-out bromides."

#### ACOUSTICS OR POLITICS?

"At times I wonder if the space T.A.O. devoted to censure of the administration might be devoted to information of more practical help . . . I am hoping you will devote space to increasing the awareness and arousing the interest of musicians in the importance of acoustics." Churches do not consult organists when spending a half-million on a new building, nor will the preacher let the musician dictate the acoustics; he wants acoustics adjusted not to music but to the speaking voice. Not one organist in a thousand has a chance to influence the acoustics of a new church. But every organist aged 21 or over can have a voice in ultimately stopping labor-democrat tyrannies, whether they be restricting tin for organbuilders or murdering young organists and builders in democrat-made wars on foreign soil. Let's stick to what we can do, not what we can't.

#### A PROCESSIONAL IDEA

A grand idea from St. Paul's Cathedral, Los Angeles: the moment the organist begins to prelude the processional, the congregation rises and on the first note of the hymn they all begin to sing; the choir comes into view on the second stanza and joins in with the congregation. This is the reverse of the process common in most of our churches. A stunning method.—W.A.G.



## Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

*Recordings furnish entertainment as well as instruction*

Virgil Fox, Riverside Church, New York

4-135 Hook-Hastings 1930, new 5m Aeolian-Skinner Console  
*Romantic Reveries*

Columbia 10" l.p. AAL-18, \$2.85

Wagner, Lohengrin: Bridal Chorus

Mendelssohn, Midsummer: Wedding March

McAmis, Dreams

Grieg, I Love Thee

Godard, Jocelyn: Berceuse

Tchaikovsky, None but the Lonely Heart

*Music for Meditation*

Columbia 10" l.p. AAL-20, \$2.85

Handel, Xerxes: Largo

Vierne, Son. 2: Scherzo

Bach, Suite 3 in D: Air

Sullivan, The Lost Chord

Dvorak, New World: Largo

Elgar, Pomp & Circumstance

If anything can interest the average music lover in organ music, familiar melodies such as these played in typical Virgil Fox style will do the trick. While Mr. Fox does not always play the music as "intended," still he never fails to give the listener a musical experience that is completely different and always enjoyable. I'm glad Columbia has seen fit to include these two disks among the new series of low-priced l.p.'s, for they should do much to promote an ever-growing interest in organ music. Both records wisely feature at least one organ piece: AAL-18 the lovely Dreams of McAmis and AAL-20 Vierne's Scherzo. Many organists seem to feel that music of the type here recorded is beneath their dignity; on the contrary, all organists can and should win many new friends for the organ through intelligent use of both music and instrument. Such is the gift of Virgil Fox; I know for I saw and heard him "sell" real organ music in Chico just this past April.

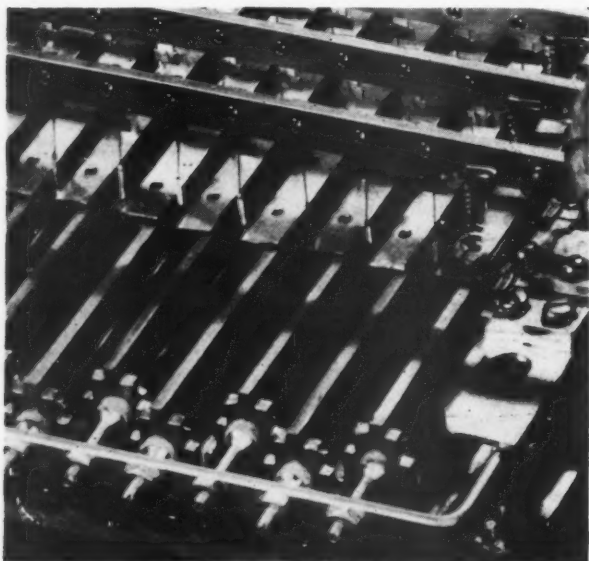
Ernest White, Methuen Memorial Hall, Mass.

4-81 Walcker 1863, rebuilt by Aeolian-Skinner 1949

Mercury 12" l.p. MG-10069, \$4.85

Messiaen, The Nativity of Our Lord

Another recording of Messiaen's difficult-to-play and difficult-to-enjoy religious meditations. Except



REISER CONTACT POINTS

The bars moving upward are insulated against noise at the bottom of the photo and staggered for compactness; they move only when a combon is being set; bars moving left & right have silver contact-fingers suspended below them which rub against silver plates to make contact and put a stop on.

for an advantage in instrument and recording over the previous Noehren disk (T.A.O. June 1952) this version offers nothing that serves to change my opinion of the music. If this work is one of your favorites, Mr. White should satisfy you completely.

Pro Musica Chamber Orchestra, Stuttgart

Rolf Reinhardt conductor, Walter Kraft organist

Vox album PL-7130, two 12" l.p., \$11.90

Handel, Six Concertos, Opus 4

Vox album PL-7200, two 12" l.p., \$11.90

Handel, Six Concertos, Opus 7

Here's a real treasure for those who enjoy the simple but refreshing beauty of Handel's Organ Concertos. The organ is a Schaefer of 1860 rebuilt in 1947 by Friedrich Weigle according to "modern" conceptions of "baroque" principles. While all twelve works are not musically equal, performances and recording are first-rate. Best of all, thanks to l.p., there are no annoying breaks in the music to spoil individual movements.

## REAR GALLERY FOR CHOIRS & ORGANS

By Harrison Walker, St. Andrew's, Wilmington

For years I have been crusading for west-gallery choirs & organs, against divided-chancel choirs. In small churches, yes, even moderate-size buildings, it is absurd to feel that every parish church must be a miniature Gothic cathedral.

We do everything in the placement of choirs & organs to make artistic music almost impossible. Organs are buried in chancels where the tone cannot speak out directly into the building, and we arrange choirs so they cannot be properly directed, and also with fixed benches that make it impossible for an organist to even arrange the division of voices in an intelligent manner.

The function of music in the Christian church is to inspire, to really be an aid to devotion. This can best be done when personalities are removed. This is the strongest argument, aside from musical results, for an organ & choir in the west gallery. Here the organist can arrange his singers in whatever way he needs for best musical results (without any concern for appearance) and he can direct his choir, when necessary, without being a distraction to the congregation. The music floats out over the people, and if it is the proper music, well performed, it inspires because the personality of performers is completely removed. Also, an organ in the west gallery offers wonderful congregational support for hymn-singing.

We put our organists and choirs in the chancel, in full view, and then worry about their appearance and their movements. We say that direction by the organist is distracting and out of place (and I agree). But why not put the musicians in the gallery in the back of the church and solve the problem entirely? No musician can honestly deny that a certain amount of direction will fail to give better musical results with regard to expression, attacks and releases. But I agree that in church we do not want to see this.

In my Church I have managed to hide myself from the congregation by a carved oak-screen, but the singers can see me. This has been difficult to accomplish, and of course the choir seating space is limited and I am not able to arrange the voice-parts to best musical advantage. I dream and long for that wonderful church building with the organ and choir in the west gallery, where I may arrange my singers to best advantage and freely direct them, if necessary, with no concern about being seen by the congregation.

## TIME TO REFORM

"I believe the greatest error of our times is that we have given to political employees the coercive power to make us conform to their ideas of what is good for us."—Ben Morrell, in Faith & Freedom.

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REISNER'S EARLY DEMONSTRATOR

*made to show the workings of the combon mechanism when no console was easily available; it has 30 stops and couplers operated by 12 combons, and is only 25" long, 24" wide, and 8" high. Nothing experimental has been used here; all parts are Reisner standard mechanisms long in use.*

## Combon Mechanism

Built by W. H. REISNER MFG. CO.

Developed from original suggestions of Chester A. Raymond

**B**UILDING organs takes many skills, the top two probably designer and voicer. Some builders have had little sympathy with anything mechanical, hence the length of life falling to the most ancient piece of mechanism still in use—the stopknob. Those of us who can buy something better than we can make it, buy it. The day has come when most builders admit they can buy better blowers than they can make. And we suspect, with Reisner's specialization on combon mechanism, the day is already here when combons can be had in better quality and at lower cost than the average builder can make in his own factory.

The capture-system combon is the ultimate ideal for every organ larger than medium three-manual; with this, you set your stops the way you want them, hold the setter-piston with toe or hand, press the combon to be set, and there it is. The former system, satisfactory for any small organ, is the hold-set, or holdset for short—hold the piston you want changed, and put stops on or off to your heart's content. For the holdset you must almost always stop playing, and if the organ is a large one you must write down your registration before trying to set it. Naturally the ultimate is the three-way combon which can put a stop on, take it off, or leave it severely alone.

The W. H. Reisner Mfg. Co. has been featuring the new combon action, developed in 1950 with Chester A. Raymond announced as the co-designer; at that time Reisner said, "Aware of the increasing demand for all-electric action throughout the organ, Mr. Raymond felt that a more compact & efficient combination was needed. He conceived the original design for such a unit and turned it over to the Reisner Company for development and manufacture." Today Reisner has a combon mechanism that is easily adapted to any organ, easily understood by organmen and organists owning their own, maintains itself almost automatically without attention, and is built for simplicity, directness, and durability, plus the lowest price consistent with highest quality.

The many photos scattered through these pages will be sufficient to give the average reader a clear idea of what

is what and what does what, using the largest plate as the basis of explanation. First, you cannot buy a dozen Reisner combon units and throw them into your organ; you must give Reisner the complete stoplist details of your organ and have them make combination units to fit exactly that organ. Such a unit gives you connections at A, each of them individually marked for a stop or coupler in your specific organ, and at A you do the wiring connections.

B is the "key main" and C the "magnet main"; if you're not an organbuilder, professional or amateur, these may mean no more to you than they do to us, but we give you the facts available without worrying about the impossible.

D is a stop-action bar and moves only when setting a new combination; as one of the other photos shows, it carries sterling-silver contact fingers which make contact with a sterling-silver plate, when a stop or coupler is on, but does not make contact for the off position, as all stop-controls are normally off through the necessary relay. These contacts work with a wiping action which cleans fingers & plates each time they are operated; this in turn avoids the necessity of a watch-maker's critical adjustment.

E is a movable bar, actuated by Reisner C-7 action magnets. F is the on or off relay magnet that does the work of moving the stop in the console. G is a standard C-7 Reisner action magnet. Look more closely at the H rig; it's a standard gang-switch to the contact fingers. K is the relay breaking magnet main circuit. L is the cable from gang switches to contact fingers. And M is the gang switch for each piston; "closes as many circuits as there are stops set on. These switches do not operate when setting a combination."

And now we quote from the Reisner office to further clarify matters.

"The entire action is very simple; it merely has a movable bar for each stop on the console which is actuated by our standard C-7 action magnets and also a movable bar moving in the opposite position for each piston. By checking the photographs you will notice that contact is made by sterling-silver fingers similar to those used on our manual key coupler action against a sterling-silver strip protruding down from the piston bar. When the action is off, this contact remains free; it does not make on the off side, but when in the on position, the finger catches behind the silver strip. This gives a wide wiping action and assures positive contact at all times. At the ends of these bars you will notice an adjustment-screw which permits full adjustment of each row of fingers. Due to the wide margin of contact, it is seldom

necessary to make any adjustment whatever after these units have been assembled.

"All parts of this action are made up of our standard equipment; there are no experimental parts involved.

"On the little relay is found the off contact, so it is necessary to use only three wires from the combination action to each stop action unit. The photos also include our standard gang-switches for closing the circuit for each piston.

"On the two original photos we show a model we made for use when no console was available; here the stop-tongues should be ignored because they are likely to be confusing—some might interpret this assembly as being manually connected from stop to combination action, whereas they are connected by cables only.

"It was not necessary for us to do any extensive experimenting with this new action; rather it was a matter of designing a circuit—which was incidentally done by Mr. Raymond—and then working this circuit in along with our standard equipment."

Next after the crescendo-shutter mechanisms, the combinations are unquestionably the most important gadgets in the modern console as compared to antiquated notions of color and registration. Our thanks to the Reisner office for supplying the needed photos & descriptions.

## Recital Programs

By T.A.O. READERS

*Some comments on the business of publishing them*

No. 36. "I think only special programs should be published; everyone plays the old war-horses—Bach, Mendelssohn, Franck, etc. How about contemporary American and Canadian compositions? Perhaps our lesser organists would play more of these if they appeared more frequently on other programs."

No. 37. "I still go to a recital when I think I shall hear something instead of just noise and the blare of Trompettes and what-have-you. As for tempos, it is impossible to follow things I have played for years; rapidity seems to be all the rage."

No. 38. "I enjoy glancing over the programs, for new materials. Perhaps you could roll into a small ball the periodic percentage of conventional stuff played, and devote the space to other things. Tastes are a nuisance. I know because I run an annual choralfest and everybody in the diocese thinks he should have a say as to choosing the music. Glowing comments are no good either, not from anybody; only first-hand examination of any music is the final answer."

No. 39. "The finest technical performance I ever heard drew an audience, in good weather, of about 46 as near as I could count them; and the finest feast of real organ music I ever expect to hear duplicated, had an audience of about 55. Both were in a large city, on adequate organs, by famous recitalists."

No. 40. "He played altogether too loud. I thought he would kick the pedals & pistons to pieces. He evidently lost his temper more than once. I thought music, even an organ recital, was for pleasure."

No. 41. "For the recital last evening we had romantic music with extremely hard registration and absolutely no feeling, the worst thing I've ever heard. Tournemire was excruciating. Do organists practise with their ears stopped?"

No. 42. "Some people—you too—might raise an eyebrow at this program:

Wald, Introduction & Toccata  
Bach, Prelude Bm; God's Time is Best.  
Haydn's Musical Clocks  
Buxtehude, Fugue C  
Miller, Thakay-Yama  
Karg-Elert, Good Christian Men Rejoice  
Weaver, The Squirrel

Rubinstein, Kamennoi Ostrow  
Gillette, Deep River  
Diton, Swing Low Sweet Chariot  
Karg-Elert, Benediction

We were considering the audience. If anyone felt high-brow they could leave after the first Karg-Elert. The remaining stuff was familiar, easy to listen to, or full of Chimes and Vox, and not too long; it kept the people from getting restless as they do towards the end of any organ recital. But I will say here in large letters that no one left before the end. We have not had many recitals; I was prepared for the usual 50 to 75, but we ran out of programs at 150 and people were still coming. Most of the compliments were for the last part of the program; they found something understandable and enjoyable. And four of the composers were American."

## TUNING THE TEMPERAMENT OCTAVE

Comments by G. Walter Collins

After reading Mr. Pasquet's article I talked with Dr. Harold Garabedian, an accomplished violinist, my friend, and an actuary with an insurance company, and he was interested enough to prepare an equation based on A-440 and came up with the magic number 1.0594 as a factor to be used for each interval in the middle octave. Briefly then this gives the following vibrations for the complete temperament octave:

C-261.56, Cs-277.01, D-293.56, Ds-311.03, E-329.53, F-349.07, Fs-369.83, G-391.76, Gs-415.07, A-439.75 (440), As-466.13, B-493.78, C-523.13.

Now if Mr. Pasquet wants to take the trouble of designing an oscillating circuit with a variable resistor and graduated dial with the correct vibrations marked against the proper note-names, he will have something that has long been wanted but not obtainable. It will be seen without difficulty that an organ tuned by this method, plus his electric treatment of the upper notes (and lower ones) might be something superior, as compared to any method now in use.

## THAT GREAT-TO-SWELL COUPLER

By George W. Collins, Boston, Mass.

Nothing new about this. In the Masonic Temple in Boston there are three large halls, each having its own particular type of architecture, each with full two-story height; and in each there is a 2m electro-pneumatic Hutchings of about 15 stops. All are connected to one large blower, and in each organ there is an 8' Great-to-Swell coupler. So it must have been the practise of both Hutchings and Hook & Hastings to include this odd coupler.



REISNER ACTION MAGNETS

along the top of the picture, staggered for compactness, using the standard Reisner C-7 Action Magnet. The bars running across the picture are the stop bars which make the contacts needed to put stops on or off when the organist pushes the piston.

## LET'S COMPARE

The five stoplists in these pages

We shouldn't do this but can't resist the temptation. First figure is number of manuals, second voices, third ranks, fourth stops, fifth pipes; from here on you're on your own:

2—8—10—8—602

2—8—10—10—635

2—17—20—27—1282

3—19—21—38—1416

3—19—22—27—1464

The borrows run 0-2-7-10-17. And don't ever say an organbuilder is not an accomodating gentleman; one here enclosed every blessed pipe, even though it undoubtedly gave him the shudders.

## ATCHISON, KANS.

Mt. St. Scholastica College

Aeolian-Skinner Organ Co.

Installed, May 1951

V-8, R-10, S-8, B-0, P-602.

PEDAL: V-1, R-1, S-1.

16 Bourdon 32

GREAT: V-3, R-3, S-3.

8 Bourdon 61

Dulciana 61\*

4 Principal 61

\*Enclosed with Swell.

SWELL: V-4, R-6, S-4.

8 Chimney Flute 68

Viole de Gambe 68

4 Gemshorn 68

III Plein-Jeu 183

COUPLERS 9:

Ped.: G, S-8-4.

Gt.: G-4, S-16-8-4.

Sw.: S-16-4.

Combinations 6: G-3, S-3. These operate without moving the stops,

though further details are not specified. Crescendos 2: S, Register.

## SOUTHGATE, CALIF.

St. Margaret's Church

Aeolian-Skinner Organ Co.

Installed, Oct. 1951

V-8, R-10, S-10, B-2, P-635.

PEDAL: V-1, R-1, S-2.

Enclosed

16 (Bourdon-G)

8 Principal 32

One prepared-for.

GREAT: V-3, R-3, S-4.

Enclosed

8 Spitzprinzipal 61

Bourdon 73-16'

(Flauto Dolce-S)

4 Prestant 61

SWELL: V-4, R-6, S-4.

8 Flauto Dolce 68

Viola 68

4 Silver Flute 68

III Plein-Jeu 204

Tremulant

COUPLERS 9:

Ped.: G, S-8-4.

Gt.: G-4, S-16-8-4.

Sw.: S-16-4.

Combinations 9: P-3, G-3, S-3. All adjusted by recorder-board.

Crescendos 2: Shutters, Register.

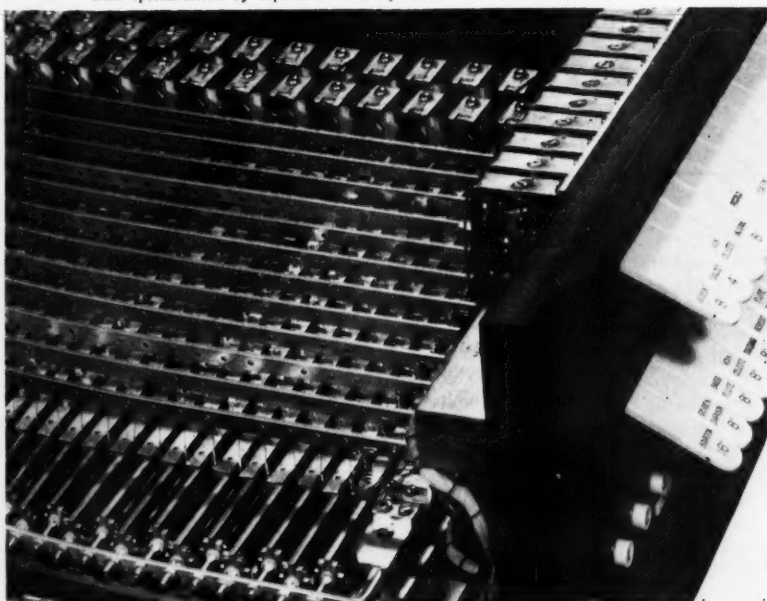
Reversibles 1: G-P.

Cancels 1: Tutti.

Many organists realize combons are a waste of money in a small organ, so here we revert to the older and more economical recorder method—which this builder had the courage to do . . . or maybe the organist talked him into it. Congratulations to somebody.

## THE DEMONSTRATOR

which we show in order to further clarify the later pictures in this series; the later ones are typical Reisner today, though this one is not exactly so; fit the other pictures into the two older ones and you'll have an accurate idea of what specialization by experts has accomplished.



## COLLEGE PARK, GA.

First Baptist

Hillgreen-Lane, June 1952

V-17, R-20, S-27, B-10, P-1282.

PEDAL: V-2, R-2, S-9.

32 (Resultant)

16 Bourdon 44

(Rohrfloete-S)

8 Principal 32

(Bourdon)

(Rohrfloete-S)

4 (Rohrfloete-S)

16 (Trompette-S)

8 (Trompette-S)

In the absence of exact data the borrows are indicated as seems most logical.

GREAT: V-6, R-7, S-6.

Enclosed

8 Diapason 61

Spitzfloete 61

Dulciana 61

Unda Maris 49

4 Principal 61

II Grave Mixture 12-15 122

Tremulant

SWELL: V-9, R-11, S-12.

16 Rohrfloete 97

8 Geigenprinzipal 73

(Rohrfloete)

Salicional 73

Voix Celeste 61

4 Octave 73

Flauto Traverso 73

2 2/3 (Rohrfloete)

2 (Rohrfloete)

III Plein-Jeu 15-19-22 183

8 Trompette 85-16'

Oboe Horn 73

Tremulant

COUPLERS 12:

Ped.: G-8-4, S-8-4.

Gt.: G-16-4, S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G, S, Register.

Combons 15: GP-5, SP-5, Tutti-5.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Blower: 3 h.p. Orgoblo.

Action-Current: 15 amp. Orgelectra.

## TALLADEGA, ALA.

Talladega College

Kilgen Organ Co.

Installed, May 1952

V-19, R-21, S-38, B-17, P-1416.

PEDAL: V-2, R-2, S-9.

Enclosed with Swell & Choir

16 Majorbass 32

Bourdon 44

(Leiblichbordon-S)

8 (Geigen-Diapason-S)

(Bourdon)

(Lieblichbordon-S)

(Dulciana-C)

(Trumpet-G) pf

(Oboe-S)

GREAT: V-6, R-8, S-7.

Enclosed with Choir

8 Diapason 61

Hohlfloete 61



Gemshorn 61  
 4 Octave 61  
 III Mixture 183  
 8 Trumpet pf 61  
 Chimes pf 21  
 Tremulant  
 SWELL: V-5. R-5. S-11.  
 16 Lieblichbordon 97  
 8 Geigen-Diapason 85  
 (Lieblichbordon)  
 Salicional 73  
 Voix Celeste 73  
 4 (Geigen-Diapason)  
 (Lieblichbordon)  
 2 2/3 (Lieblichbordon)  
 2 (Lieblichbordon)  
 8 Oboe 85  
 4 (Oboe)  
 Tremulant  
 CHOIR: V-6. R-6. S-11.  
 8 Diapason 73  
 Melodia 73  
 Dulciana 85  
 Unda Maris tc 61  
 4 Flauto Traverso 73  
 (Dulciana)  
 2 2/3 (Dulciana)  
 2 (Dulciana)  
 1 3/5 (Dulciana)  
 8 Clarinet pf 73  
 — Harp pf 49  
 Tremulant  
 COUPLERS 23:  
 Ped.: G-8-4. S-8-4. C.  
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
 Sw.: S-16-8-4.  
 Ch.: S-16-8-4. C-16-8-4.  
 Crescendos 3: GC. S. Register.  
 Combons 16: GP-4. SP-4. CP-4.  
 Tutti-4.  
 Ensembles 1: Full-Organ.  
 Reversibles 1: G-P.  
 Cancels 5: P. G. S. C. Tutti.  
 Blower: 3 h.p. Orgoblo.

#### LAMBERTVILLE, N.J.

First Presbyterian  
 M. P. Moller Inc.  
 Installed, Feb. 1952  
 V-19. R-22. S-27. B-7. P-1464.  
 PEDAL: V-2. R-2. S-8.

#### BAPTISM—LOS ANGELES STYLE

*Shudder or applaud as you personally prefer*

At our local church today they had infant baptism and I saw something to pass on. I don't like infant baptism, but this man made it meaningful. He did not tell the people this made them God's little children, knowing that we knew full well the sprinkling didn't change them a bit; his few words were to the parents and congregation. Then came the actual sprinkling in a manner new to us.

The minister was flanked on either side by a boy and girl about eight years of age; the boy held a silver bowl with the water and the girl a tray with rosebuds on it. For each child he dipped a rose in the water, sprinkling it by laying the rose on the child's head while pronouncing the formula. Then he handed the rose to the mother who will no doubt treasure it for years. It was attractive, symbolic (the bud and the child) and reverent, even moving the congregation.

16 Bourdon 56  
 (Rohrfloete-S)  
 Contre-Basse 56  
 8 (Bourdon)  
 (Rohrfloete-S)  
 (Contre-Basse)  
 4 (Bourdon)  
 (Contre-Basse)  
 GREAT: V-5. R-6. S-6.  
 Enclosed with Choir  
 8 Diapason 61  
 Flute h 61  
 Gemshorn 61  
 4 Octave 61  
 II Grave Mixture 122  
 — Chimes 21  
 Tremulant  
 SWELL: V-7. R-9. S-7.  
 8 Rohrfloete 85-16'  
 Viole de Gambe 73  
 4 Viole Celeste tc 61  
 Principal 73  
 Flute Triangulaire 73  
 III Cymbel 183  
 8 Trompette 73  
 Tremulant  
 CHOIR: V-5. R-5. S-6.  
 8 Concert Flute 85  
 Viola 73  
 Dulciana 73  
 4 (Concert Flute)  
 2 2/3 Nasard 61  
 8 Clarinet 73  
 Tremulant  
 COUPLERS 23:  
 Ped.: G-8-4. S-8-4. C-8-4.  
 Ga.: G-16-4. S-16-8-4. C-16-8-4.  
 Sw.: S-16-8-4.  
 Ch.: S-16-8-4. C-16-8-4.  
 Crescendos 3: GC. S. Register.  
 Combons 25: P-5. G-5. S-5. C-5.  
 Tutti-5.  
 Ensembles 1: Full-Organ.  
 Reversibles 3: G-P. S-P. C-P.  
 Cancels 1: Tutti.

#### MORE STOPLISTS WANTED

*But only after organs are installed*

These pages are not normally interested in what is planned but only in what is built; stoplists proposed are

of little value compared to organs installed.

The organ is the only music instrument still in process of radical improvement; the organist is the only musician having any say in the kind of an instrument he can have designed to suit his own special requirements. These data are the essentials here:

1. Customary technical details, including full list of couplers, combons, and all accessories without which the pipes are of little use;

2. Month and year of installation, with credit to organist if known;

3. Full credit to parts-manufacturers who, along with our builders, are making this magazine possible—Maas, Orgelectra, Orgoblo, Reisner, etc.

T.A.O. stoplists are not only exceedingly accurate down to the last detail but they also are printed in absolutely uniform manner so that the readers can get the maximum information with minimum effort. Spelling is corrected to Audsley standard—the best so far available anywhere. Our definitions:

Voice—an entity of pipe-tone under one individual control regardless of how many ranks;

Rank—a set of pipes, one pipe for each note of the keyboard;

Stop—a console mechanism (knob, tongue, or tablet) for controlling voices & borrows;

Borrow—any additional use of a voice or register.

It is a crudity to speak of an organ of so many stops; the correct name is Register, Voice, or Rank. We speak not of Stoplistration but of Registration. It is futile to attempt to gage an organ's size by any one single factor, like the number of stops or pipes; voices, ranks, stops, and pipes must all be considered together. An organ of 100 ranks would be hopeless if it had only 2 stops, just as one of 2 ranks would be if it had 100 stops.

Anyway, more stoplists, please—after the instrument's have been installed.—T.S.B.

If we had had a little Echo Organ music with it, the rite would have been perfect. Should organists pass the idea along to their preachers?—William A. Goldsworthy.

#### LET'S STOP CIRCUS STUNTS

*By William A. Goldsworthy*

Los Angeles has "Cathedral" choirs in three evangelical churches—Baptist, Methodist, Presbyterian. None of these denominations has cathedrals, but that deters not these seekers after publicity. Another church has a high-sounding name for its choral group—"The Te Deum Quartet." I have not learned whether they sing anything other than "Te Deums." An organist gave a "recital" at which the early-comers were invited to group around the console and watch the playing. (These are not the doings of the organ profession but entirely the faults of the clergy, though the organists are made ridiculous by them.—Ed.)



## Don't Ever Do That Again

By a CRITICAL OBSERVER

*Examples of things heard in actual services and recitals*

Possibly the chief thing wrong with the church is that those hired to run it, care not at all about anything other than the money they get out of it. I am one of those almost extinct humans who go to church once every Sunday regardless of all else. Going to church during the summer vacation period is an enormous test of patience. The organist in my most convenient church was doing so atrociously during the summer that when my much-admired substitute preacher left, I too left.

In one church nobody gave a darn about anything but talking, so the music half of the service was kicked out, though there was an electrotone prelude and postlude, the instrument being played worse than I ever heard it before; nobody cared—but they lied about it just the same and said it was being done in the Name of the Almighty God.

In another the organist—no choir at all—slopped through the hymns with so much glue tying all chords & notes together that I figured the service was being held in the name of the devil to drive Christianity off the earth if possible.

Two stupidities were too much so I escaped to a decent church in another borough.

Courage revived, and I tried another in the suburbs. This one did have a choir to do the responses and lead the hymns, but whoever played the organ was a pianist knowing nothing whatever about the organ; pedals not used at all, no time allowed between hymn stanzas for the congregation to take a breath, continued forte straight through the preacher's prayer after getting the money.

Even the dumbest person would not park his car for a month without providing some protection, but a preacher and organist will leave their church for a month with not the least concern about what is done during their absence. Organists as stupid as those I've had to hear, do not read these pages, but their teachers should. An organist is no more fit to carry on his profession without keeping his knowledge & practises up to date, by reading the monthly journals devoted to his field, than a lawyer or a doctor is. Time & progress do not stop just because some chump graduates from a school somewhere. Unless that graduate keeps in touch with the developments in his world, his work soon deteriorates to a point of being beneath contempt—which many examples here analyzed prove.

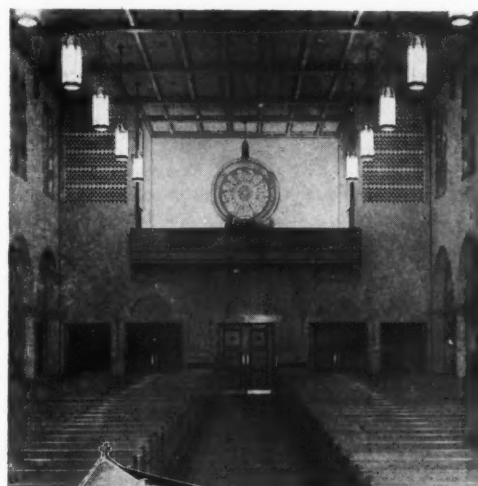
When youngsters overturn cemetery headstones and throw rocks through school windows and Jewish synagogues, it's not the fault of the youngsters but of their parents. When organists make themselves ridiculous in public, it similarly is the fault of their teachers. Probably the reason is that the teachers are paying so much attention to the history and theories of the organ world that they entirely forget music has but one single excuse for existing at all—beauty. When music lacks beauty it is exactly like sounding brass and a tinkling symbol, and salt that has lost its savor, and you know what it's good for.

### A CHRISTMAS IDEA FOR THE WORLD

"Over the main entrance of our Church there is a balcony with three arches. As a prelude to the Shoppers' Carol Services Friday evenings in December we arranged for three trumpet-players to occupy the balcony, each in his own arch. The balcony was floodlighted and decorated with Christmas greens, and for the trumpeters there were festive red capes and hats."—Donald D. Kettring.

### ORGANISTS MIGHT TRY IT

"A minister in his first parish visited our choir-room and enthusiastically described his church situation. I asked if there were problems; he admitted there were but said he found it did not pay to worry about them, 'I share them with the laymen of the church'."—Donald D. Kettring.



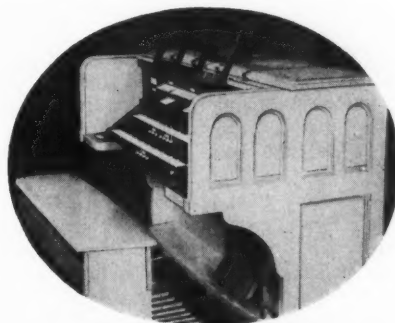
IN WISCONSIN

*St. Peter & Paul* R.C. CHURCH  
buys WICKS

HERE is a medium size, two manual WICKS ORGAN splendidly voiced for this beautiful new church in Wisconsin Rapids, Wis.

The organ chambers, traditionally located, furnish an abundance of that magnificent tone for which Wicks is world famous. The simple, yet elegant character of the console design, appropriately Byzantine in motif, blends with the Church's architectural scheme.

*Specifications will be mailed gladly upon request.*



WICKS  
ORGANS

FACTORY and STUDIOS

HIGHLAND ★ ★ ILLINOIS

U. S. A.

## EDITORIAL COMMENTS - AT YOUR OWN RISK

### Where are we Going?

TWO organbuilders visited our backwoods workshop and we talked for several hours; I stayed late that night and made up the time lost. One thing has stuck in my head ever since. One of the men asked what I was trying to do with T.A.O.

I do not recall what I answered but I've thought about it, more than anything else said by any of us. I believe I've finally gotten the answer.

I'm trying to give the organ world what it needs from a technical monthly journal and can not find anywhere else.

What it doesn't need is dictation, from any source under heaven. Each worker's own conscience, backed by his educational preparation and day by day experience and thinking, will furnish all the guidance he needs for any kind of work. Give him the facts, he'll make the decisions.

That's what I'm trying to give the world I serve, regardless of how anyone else thinks about it or any phase of it; regardless of those who agree and those who disagree, knowing full well, as every man must know, that so long as life lasts and men remain honest & intelligent & sincere, there will be disagreements as well as agreements, the former generally more violently expressed than the latter. All of which is good for everyone but the moral coward, the outright fraud, and the semi-idiot.

The average organist has no such opportunity as have I in my every-Sunday visits to all sorts of churches. Another advantage is that I've not been practising any brand of church music; it gives me sympathy with a wider variety of church-music programs. It seems to me my readers hire me thus to go to church every Sunday (though I'd go anyway as a matter of conscience) and report through these pages, in large or miniature items. A pupil pays a teacher five or ten dollars an hour to similarly sit in on his playing and criticize in detail.

There are people for whom I'm not willing to work; that Negro singer is by no means the only person in the music business whose thinking has been warped by socialism; unfortunately the organ profession has members too. Some of them don't even realize it, just as some of them are so "broadminded" (they call it) that anything that squawks is an organ in their acceptance.

The fundamental law of decency remains as it always was: if you want something, work for it and try to earn it, don't steal it or beg for it. No civilization was ever built on begging or loafing and none ever will be. Nor has any civilization ever been built on cowardice. It would be nice if I could be like my good old friend Mr. Walter Lindsay; he could argue like a gentleman, kindly and gracious. I'm kindly toward good people, vicious toward bad; I've insufficient time to be gracious. Duty is lots more important. And there is so much work yet to be done. We must cut corners and be about it.

Included among the things I'm duty-bound to give the world I serve are those enormously important and sometimes aggravating facts presented in miniature doses—all the way from church budgets to democrat butchery in Korea and socialist sell-outs here at home. The fact that my life, or yours, is not in danger of sudden Korean extermination makes no difference; even if American organists and American organbuilders were not now at this moment in danger of their lives in Korea, I say it's still the duty of every living decent American to fight the Washington stupidities and

cowardices that brought us into that madness. If we want to stop communism the place to begin is Washington, D.C., not Korea.

A magazine office is the target for all sorts of propaganda and information; what I'm trying to do is weed out and stop the junk & lies, find the useful items and pass them along in these columns whether any pink or punk likes it or not. If I could do it like a gentleman instead of a hot-headed army sergeant I'd be happier, but I'm too old to change now, there is too much work to be done, too little time. And in the last analysis I believe our readers want the straight blunt truth devoid of sugary adjectives and pussy-footing. And that's the way I'm trying to give it to them.

Somebody will say this is none of T.A.O.'s business but our more cautious readers will realize their entire welfare depends on the welfare of the church. We can't run the church but we can run our part of it; often the anthem leaves a more durable message in the churchman's mind than the sermon.

The fundamental blunder of the Christian church is that it pays little heed to what Christ said, much to what His pupils said. Time & again I've examined church documents & pronouncements only to find that they quote not Christ but a pupil of Christ. What would you think of an organist who would quote what a pupil of Bach said, fifty years after Bach's death, if he had Bach's own statement on the same subject?

The sole warrant for Christianity's existence as a substitute for the Jewish religion is based on the acts and teachings of Christ as recorded in the four Gospels. After them we have only what Christ's pupils and friends had to say. And if anyone can read such a debatable book as the Bible with an open mind, unhindered by notions planted in his head when he was too young to do any thinking for himself, he'll be as angry at the Epistle-writers as I am. They invented doctrines for you and me to believe. As for me, I'll take only what Christ Himself said. We have more than ample record of that.

And here the organist can help tremendously, for he has the free choice of anthems used. Let him watch the texts with critical eye. If they deal with what Christ said and did, or with wholesome rhapsodizing on that, well and good; if they deal instead with the Jewish traditions, use them only in Jewish synagogues. Similarly eliminate all overly sentimental stuff; it's all right for elderly ladies and little children, but grown men will stay away—and already too many men stay away. I often make it my business to count, and it usually runs four or five women to one man in the congregation. Men are no more fatigued on Sunday morning than are the women; they're less gullible; they don't fall for the sanctimonious nothings coming with painful frequency from pulpit and choirloft. And I challenge anyone anywhere to point to even one instance of such nothings perpetrated by Christ Himself in the four Gospels.

"A periodical of your type should be above political implications: gripes about the administration, unfair and selective criticism of congress. I might admit that I agree with your political ideologies in many instances but a publication like T.A.O. should not concern itself with such matters." Thanks. On Sept. 15, 1952, I made out and paid my 34th tax for 1952 since Jan. 1. "All that is needed for the triumph of evil is that good people do nothing." If good people, including all such as T.A.O.'s readers, do nothing about defending their own rights, that leaves it to the scoundrels to go the limit. And they've been going it in America for the last quarter of a century.—T.S.B.

## EVENTS FORECAST

Items sent by airmail the day you receive this issue will generally arrive in time for publication in this column next month.

Canton, Ohio, First Methodist, Wednesday at 8:15, free admissions, patrons \$5.00 for two reserved seats for entire series:

Oct. 8, Catharine Crozier

Nov. 12, George Markey

Feb. 11, Jeanne Demessieux

April 15, Richard Ross

May 13, W. Robert Morrison, organist of the Church—who deserves enormous credit for this most commendable series.

Chicago, Ill., Nat. Asso. Schools of Music, convention, Palmer House, Nov. 26-30.

Detroit, Mich., St. John's Episcopal, third annual fall festival, 8:00:

Nov. 2, organ, strings, choir, in Van Hulse's "Beatitudes"

Nov. 3 & 4, Claire Coci recitals

August Mackelberghe is organist of the Church and director of the festival.

Portland, Ore., Municipal Auditorium, Portland Symphony concerts, with Lauren B. Sykes, the Orchestra's official organist, in Dec. 1 and Feb. 16 performances of Saint-Saens' Symphony 3 and Poulenc's Concerto.

Soloists for other concerts include Yehudi Menuhin. Orchestra's conductor is the American-born James Sample and glory be for that.

Wilson, N.C., Claire Coci recital, Nov. 16 on the Casavant in St. Timothy's Episcopal where William F. Brame was organist.

MARIE SCHUMACHER

St. Paul's, Westfield

Nov. 15, 8:30

Mozart, Sonatas 9, 1, 15; Andante F.

Buxtehude, Solo Cantata 8

Corelli, Sonata 1 in F

Haydn, Pieces for Musical Clock

Bach, Bist du bei mir

Handel, Concerto 1 in G

It's a chamber-music program with organ, strings, baritone; organ is one of the new Moller miniatures.

GEORGE L. SCOTT

State College, Pullman, Wash.

Nov. 9, 4:00

Franck, Chorale E

Bach, Prelude & Fugue Gm

Two Choralpreludes

Hindemith's Sonata 2

Ducasse, Pastorale

DeLamar, Fountain

Crandell, Pulcinella

Franck, Finale Bb

Organ by Kimball, rebuilt by Chester Raymond "with all new equipment up to the original chests & pipes; Mr. Raymond is a most conscientious workman and we are mighty pleased."

ERNEST WHITE

Church of St. Mary the Virgin, New York

Nov. 10, 8:30

Dandrieu, Dialogue e Musette

Offertoire Jour de Paques

Pachelbel, Prelude-Fugue-Chaconne

Martini, Aria con Variazione

Kimberger, Herzlich Thut Mich

Ame, Flute Solo

Fiocco, Adagio

Armstrong, Allein Gott in der Hoh'

Franck, Chorale Bm

Karg-Elert, Landscape in Mist

Dupre, Cortege et Litanie

Messiaen, Nativite: Les Bergers;

Jesus Accepte; Dieu Parmi Nous.

Next in the series will be Feb. 2 by Mr. Linzel.

ERNEST WHITE, Mus.Dir.

FDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York

November Choral Music

\*\*Gregorian, Missa de Angelis

\*Henschel, Mass D

Byrd, O quam gloriosam  
 \*\*Tompkins, Mag. & Nunc dimittis  
 Caldara, Ego sum panvis vivus  
 Martini, O salutaris hostia  
 Rheinberger, Jesu dulcis  
 Bruckner, Tantum ergo 4  
 \*\*Gregorian, Missa pro Defunctis  
 \*Faist, Neunte Messe  
 Salieri, Justorum animae  
 \*\*Tallis, Mag. & Nunc dimittis  
 Lalande, Panis angelicus  
 James, O salutaris hostia  
 Aichinger, Adoramus Te  
 Stradlmayr, Tantum ergo  
 \*Langlais, Messe Solennelle  
 Byrd, Ergo sum panvis vivus  
 \*\*Morley, Mag. & Nunc dimittis  
 Benevoli, Laudate caeli  
 Farnaby, O salutaris hostia  
 Mozart, Ave verum  
 Hoffmann, Tantum ergo  
 \*Kodaly, Missa Brevis  
 Palestrina, Ego sum panvis vivus  
 \*\*Fayrfax, Mag. & Nunc dimittis  
 Scarlatti, Exultate Deo  
 Whyte, O salutaris hostia  
 Handel, Jesu dulcis  
 Albrechtsberger, Tantum ergo  
 \*Lasso, Missa in Die Tribulationis  
 Handel, Emitte Domine  
 \*\*Gregorian, Litany in Procession  
 Handel, Ecce veniet Dominus  
 James, O salutaris hostia  
 Perti, Adoramus Te 3  
 Calegari, Tantum ergo



Carl T. Fischer

### CARL T. FISCHER

President of J. Fischer & Bro.

Mr. Fischer's death Sept. 21 in New York City closes the second generation for one of America's notable publishing houses and opens with full responsibility the third. Mr. Fischer, born Oct. 3, 1877, in New York City, was educated in the Christian Brothers' LaSalle Academy, N.Y.C., and prepared for his career as publisher by studying composition, organ, piano, and violin.

J. Fischer & Bro. was founded April 4, 1864, in Dayton, Ohio, by Joseph Fischer, for the publication of Catholic music; he moved the business to New York in 1875 and slowly expanded to music in all forms, with much of the finest organ music of recent decades, plus orchestral and opera works.

The founder died Nov. 24, 1901, and his two sons took over, the late George Fischer as president, Carl T. Fischer as treasurer; on his elder brother's death Aug. 23, 1941, he became president. Like all men of honest achievement, he was stubborn in his views

and held to his own idea's even in an era when few men did; in his youth he was a champion tennis player; he was a fine craftsman in woodworking, a voracious but discriminating reader, always a modest and retiring individual.

He married Mary C. Herrmann May 19, 1906, by whom he is survived with their four children, Robert J., Paul J., Carl G., and Mrs. Peter Watson; two sons, Robert and Carl, are associated with Joseph A., Eugene H., and Victor W., sons of George Fischer, in carrying on the J. Fischer & Bro. business, now in its 88th year.

With exceedingly rare exceptions the sound music judgment of the firm has never been shaken by the pretense of note-writers who had no message back of their notes; and again with masterly judgment of true values in music, the J. Fischer & Bro. catalogue has produced a wealth of practical organ music filled with the truly beautiful in melody, harmony, and rhythm.

J. Fischer & Bro. and its officers had and have no connection with the Carl Fischer Inc. specializing in band music; they were two separate families with quite contrasted purposes. On the J. Fischer & Bro. catalogue are the organ books by George Ashdown Audsley and Dr. William H. Barnes; there also are the operas and orchestral scores of Deems Taylor. And along with the multitude of publications for the Catholic services is a growing list of music for Protestant use.

In the early years the store was located close by Cooper Square, which to most organists at the time was more aptly Fischer Square; present-day organists know only the store in at its present home on 40th Street, a minute's walk from the "crossroads of the world," Times Square.

## OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Emma F. Comes, died Sept. 15, in Riverhead, N.Y., aged 85, a Mayflower descendant, formerly organist of St. Stephen's Episcopal, Pearl River, N.Y.

Carl T. Fischer, Sept. 21; see note elsewhere in these pages.

Harry Harkness Flagler, June 30, New York City, aged 81, one of the great men in music because of his financial interest in the New York Philharmonic Symphony Society which enabled that orchestra to continue giving highly-paid jobs to unionized musicians during a period when soaking the rich was the grand American theme. Thank heaven for men of wealth who haven't lost their decency in this age of persecution.

Moritz E. Schwarz, Oct. 11, 1952, New York City, born April 22, 1870, in New York, assistant organist in Old Trinity 19 years, later organist and for 27 years public-school music director in Jersey City, retired 10 years ago.

Theodore E. Urban, Oct. 1, 1952, Elizabeth, N.J., aged 41, organist of St. Hedwig's Catholic since 1946.

John Worrell, Aug. 22, Jeffersonville, Ind., husband of Alice E. Worrell, contributor to these pages.

### CORRECTIONS

July 1951, Cover-Plate: Again this is a case of not having money & space enough to completely cover all phases of any item incidentally mentioned in these pages. The horse-shoe console was presumably Hope-Jones' idea but T.A.O. believes it was Wurliitzer who changed that plan into its milder form as shown; Hope-Jones had his much more exaggerated. Wurliitzer built many more organs than Hope-Jones; we think they should have the credit. Change Originated and substitute Developed.

June 1952, p.193: Senator Richards says,



"The idea was Seibert Losh's. It did work, only the reed tone was too weak for the building; only the Diaphone was telling enough and the one in the picture was not right. Besides, the pipe was much too heavy to stand on the boot. Then I took charge and we set the pipe on a reenforcement on the floor, put the new and much larger beater in a wind-box on the side of the pipe near the foot, and drilled a circular hole through the side of the pipe and the box. The action chest is on top of the wind-box so the whole thing is reversed and the result is like a miter in the bottom of the pipe. Henry Willis of London was struck with the precision and weight of tone; thought it one of the outstanding things in the organ."

R. J. S. Pigott of Pittsburgh also reports: "I met Hope-Jones in 1907 and discussed the Diaphone with him. He told me he had built two Diaphones with double-actuators, and believed he could go to four. He fully developed the Diaphone; there have been no major improvements since. The Austin Magnatone, for example, is substantially a Diaphone mitered to 180 degrees. The 64' Diaphone and the 64' Dulcian in the Atlantic City organ have been operating from the beginning on the same resonators." We hope that's true; hence T.A.O. is wrong. The form shown was abandoned but the idea was carried out in another manner.

July p.229: Senator Richards: "The picture shows the Vincent Willis try, a failure and a disappointment. Then Roscoe Evans took hold after Willis left and produced the two that have been so successful. Ophicleide on the Grand Great is the one that dominates full-organ. Tuba Imperial in the Solo is voiced identically but, being in a box, although it has excellent position, it is not so striking and does not seem so much louder than the 50" reeds. It is a striking illustration of what a swellbox does to a voice. The credit therefore for the success of the 100" reed should go to Evans and not to Willis or anyone else; even I cannot claim credit, for Evans persisted because of my expressed dissatisfaction even when he was not responsible and, by making even the tubes and the reeds himself, produced the wonderful result."

That Allen air-compressor exploded only because the governor went out of order and allowed the motor to mount to some 10,000 r.p.m. "and something had to give way."

#### SEARLE WRIGHT

of the Chapel of the Incarnation, New York, since 1944, has been appointed organist and choirmaster of St. Paul's Chapel, Columbia University; he continues on the faculty of the School of Sacred Music.

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#### ERNEST WHITE

Musical Director

#### EDWARD LINZEL

Choirmaster and Organist

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Harold Schwab

HAROLD SCHWAB  
Faculty of Lasell Junior College

"The photographer was trying to be psychological and I was wishing he'd be natural," and Mr. Schwab has always been like that—honest & direct. He's a bachelor, now writing a book on plainsong, friend & pupil of the late Henry M. Dunham and most largely responsible for that delightful set of memoirs published in these pages some years ago.

Mr. Schwab was born on an Aug. 17, in Fairbury, Ill., finished highschool in Los Angeles, graduated from the University of Southern California with the Mus.Bac. and from New England Conservatory with another Mus.Bac., finally earning his M.Mus. in the Eastman School of Music in 1946.

He began playing for churches in Los Angeles at the age of 19, moved to Boston in 1920, studied organ with Mr. Dunham, Henri Liebert, Walter Skeele. In 1946 he went to the Congregational Church, Newton Highlands, Mass., where he has a 3m Hook-Hastings and directs three choirs. He is choirmaster and on the faculty of Lasell, teaches organ, piano, theory, and, most important for an educational institution, appreciation.

He had final organ study in Fontainebleau, choirwork with Fr. Finn and the Westminster Choir College. He's a highbrow musician but still has his feet on the ground; we need more such. Never played in a Catholic church but knows the enormous value of Gregorian.

#### CHURCH BUDGETS

*An Excellent Example from the South*

The Church asked \$5,000. increase and the minister asked that all salary increases go to the others, none for himself.

\$104,000. Total budget;  
80,000. For themselves,  
24,000. For missions,  
9,500. Minister's salary, plus parsonage, car, etc.,  
7,200. Two assistants,  
3,900. Organist,  
3,150. Vocal soloists,  
1,450. Music and maintenance of instruments, vestments, etc.  
1,525. Advertising,  
1,500. Printing.

This Church in 1949 raised \$110,000. cash and borrowed \$40,000. more for improvements; current budget matters were explained in six mimeographed pages, all neatly done, concluding with a set of 11 budgets from other churches in this same city, from \$96,000. to \$200,000. and averaging \$149,112.—

a healthy sign for organists. When any city has a dozen churches each spending almost \$150,000. a year, it's high time real church music takes its place, and it will have to take its place before it proves its right to get its money. Church officials are hard-headed businessmen; the organist must first show that music is worth real money. Show that and the money will be forthcoming.

#### SOME SALARIES

\$40,000. a year to Phil Murray of the C.I.O., an increase of \$15,000. voted him Aug. 21, 1952;

25,000. a year each to the C.I.O. secretary and vicepresident;

12,000. a year to each of the 33 district directors. It pays big money to call strikes—even if American lads in Korea must die for lack of supplies denied them while the dear "workers" are on another strike. Maybe Murray got his because he was able to tie up the convention and get the "right" democrat nominated.

#### THE TIME & PLACE

"This program was passed on to me. How can an organist play 15 choral preludes in one program?" One of our greatest recitalists passed it along to T.A.O. with that comment. In addition to the usual old-timers there were McKinley, Miles, Peeters, and Williams. It was played on an August Sunday at 4:00 in a great church in a large city. If my conscience could let me get away with it, I'd gladly attend church on a Sunday morning, take up the prayerbook and my meditations, and sit through such a program. There isn't money enough in the world to make me sit through it as a recital and try to kid myself into liking any of it. How about you? The mimeographed program gave original German titles and hymn-tune names, with English translations and first-lines. The particular Church was right; Sunday was right; August would have been all right had the hour been changed from 4:00 p.m. to 11:00 a.m.; or the 4:00 p.m. could have been right if the month had been changed to any of them between November 1 and Easter. Possibly the idea is worth pondering rather deeply this season?—T.S.B.

#### CHARLES N. HENDERSON

of the First Presbyterian, Wilkes Barre, Pa., has been appointed to Church of the Covenant, Erie, Pa., a church of 2600 members, 4m Skinner organ, and choir organizations for seven choirs of all ages with some 300 members; he will have an assistant organist for special festivals and help with the younger choirs. It's a Gothic edifice, with a complete educational building and choir school.

#### DR. AUSTIN C. LOVELACE

has been appointed to the First Methodist, Evanston, Ill.

## William H. Barnes

Mus. Doc.

Organ Architect  
Recitals

Author of

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(Four Editions)

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Muel  
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Kinder,  
Nevin,  
Diggle,  
Russell,  
Spinney  
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Recitals



## RECITAL PROGRAMS

**RALPH H. BRIGHAM**

Community Baptist, Darien, Wisc.  
Rogers, Son. Cm: Allegro; Adagio; Scherzo.  
Mueller, Faith-Hope-Love Trilogy  
Harris, Toccata C  
Kinder, Fantasia Duke Street  
Nevin, l'Arlequin  
Diggle, Song of Happiness  
Russell, Song of Basket-Weaver  
Spinney, Royal Procession Fantasia  
Music for the small-town audience, and  
glory be there's still an organist here & there  
willing to make such people like the organ.

\*DAVID E. FAY

Bowling Green State University  
Purcell, Trumpet Voluntary  
Telemann, Baroque: Andante Antique  
Bach, Toccata-Adagio-Fugue C  
Brahms, O How Blessed  
Schumann, Canon Bm  
Franck, Piece Heroique  
Whitford, Ein Feste Burg  
Sowerby, Carillon  
Weaver, The Cuckoo  
Vierne, Son. 1: Finale

Proving that even in a University a recital  
need not be punishment; Mr. Fay named the  
composers first, as every recitalist should, and  
gave credit to the organbuilder as every re-  
citalist should.

**FREDERICK MARRIOTT**

University of Chicago  
Renaissance and 17th Century

**CYRIL BARKER**

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art  
(Affiliated with the University of Detroit)  
CENTRAL METHODIST, LANSING

**Martin W. Bush**

F. A. G. O.

First Central Congregational Church  
Chairman, Music Department  
UNIVERSITY OF OMAHA  
Omaha, Nebraska

**Donald Coats**

ST. PAUL'S CATHEDRAL

Wiltshire at Figueroa

Los Angeles, California

**Dubert Dennis**

M.M.

TEACHER — CONCERTS  
ST. PAUL'S CATHEDRAL  
Oklahoma City, Oklahoma

**William Ripley Dorr**

Mus.Bac., B.S.

Palos Verdes Estates, Box 156  
California

**Paul H. Eickmeyer**

M.Mus., A.A.G.O.

St. Paul's Episcopal Church  
Lansing, Michigan

**C. Harold Einecke**

Mus.D., Mus.B., F.W.C.C.  
FIRST METHODIST CHURCH  
and THE MUSEUM OF ART  
Santa Barbara, California

Recitals — Lectures — Instruction

Dunstable, Veni Creator Spiritus

Palestrina, Ricerare Tone 1

Gabrieli, Fantasia Tone 6

Sweetinck, Capriccio

Frescobaldi, Toccata

Gibbons, Queen's Command

Reinken, Toccata & Fugue

Krieger, Lord Christ the Only

Couperin, Benedictus

Dialogue for Vox Humana

Buxtehude, Passacaglia Dm

Pachelbel, Toccata & Pastorale

Luebeck, Prelude & Fugue C

Purcell, Echo Voluntary for Double Organ

Zipoli, Pastorale

Bruhns, Prelude & Fugue Em

Handel and Bach

Handel's Concertos 2, 5

Bach, Prelude & Fugue Em

Sonata 3: Andante; Vivace.

Lord Jesus Christ

Fantasia & Fugue Gm

Contemporary

Langlais, Suite: Prelude; Elevation.

Willan, Christe Redemptor Omnium

Messiaen, Ascension: Outburst of Joy

Sowerby, Son. G: Passacaglia

Hindemith, Son.3: I Bid Her Then

R.V. Williams, Rhosymedre

Marriott, Fantasie on Plainsong

Peeters, Modale: Adagio

Dupre, Prelude & Fugue Gm

"Playing academic programs in a University  
may seem uninteresting, but if the organist  
can scratch around for music in the pre-Bach  
era and devote some time to interesting regis-  
tration and interpretation, the results are  
usually most gratifying. This series was es-  
pecially well attended. In the first program  
the Queen's Command, Dialogue for Vox,  
Echo Voluntary, and Zipoli Pastorale were  
enthusiastically received. Most of the works  
had not been played before and I had a lot  
of fun doing it." Mr. Marriott's programs  
had the advantages of a splendid location,  
large & rich organ, and an organist with a  
real imagination & color sense; his audiences  
must have enjoyed them too. The first pro-  
gram gave years of birth & death of each com-  
poser, from 1370-1453 for Dunstable to 1675-  
1726 for Zipoli. Giving dates for the pre-  
Bach made the program more interesting, as  
did Mr. Marriott's translating all titles into  
English for his English-speaking audiences;  
the right way to do it.

JUNIATA COLLEGE

Donald S. Johnson, organist

First the opening recital of the com-  
ing season, in Huntingdon, Pa., Oct. 5, 3:30,  
by Mr. Johnson:

Reubke's Sonata

o-v. Bach, Con. Am: Allegro Moderato

o-v. Kreisler, Prelude & Allegro

**William A.  
Goldsworthy**  
A.S.C.A.P.

T.A.O.'s  
Pacific Coast  
Contributing Editor

3225 Via La Selva  
Palos Verdes Estates  
California

Elmore, Autumn Song

Liadow, Music Box

Boex, Marche Champetre

Vierne, Westminster Carillon

Two professors will give this program,  
Prof. Johnson being assisted by Prof. Bram-  
mer violinist; but even then it is music for  
cultural pleasure, not medicine good for the  
soul.

Mr. Johnson's Juniata College Choir of 26  
voices (8s-6c-6t-6b) went on tour with its

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**Harold Fink**

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Organ and Church Music  
UNIVERSITY of COLORADO  
Boulder

RECITALS

LECTURES

**Horace M. Hollister**

M. S. M.

Organist-Director

Mt. Lebanon Methodist Church  
3319 W. Liberty Ave., Pittsburgh 16, Penna.

**Harry H. Huber**

M. Mus.

KANSAS WESLEYAN UNIVERSITY  
University Methodist Church  
Salina, Kansas

**GILBERT MACFARLANE**

Choirmaster - Organist

Christ Church Cathedral  
LOUISVILLE, KENTUCKY

instrumental ensemble of violin-violin-violacello-flute-clarinet and a student organist for accompaniments, for 31 concerts between Feb. 17 and June 1, in this program:  
 Bach, Andante Pastorale (ensemble)  
 O sons and daughters, 12th Cent.  
 He is my Saviour, Bach  
 Psalm 29, Schutz  
 Jesus Word of God, Mozart  
 m. Rise up O men of God, Noble  
 m. Evening Hymn, Rheinberger  
 Thiman's "The Parables" (cantata)  
 w. Give to my restless, Mackinnon  
 w. Ballad of the Trees, Richards  
 Sing Praises, Glarum  
 Green fields, ar.Thomson  
 He dies the Friend, ar.Shaw  
 Lonesome valley, ar.Lynn  
 For all the saints, R.V.Williams  
 o. Guilman, Marche Religieuse

August

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Detroit

**Harold Mueller**

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**OGDEN**

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 Cleveland Ohio

**ROBERT OWEN**

Christ Church  
 Bronxville New York

**Roy Perry**

FIRST PRESBYTERIAN CHURCH  
 Kilgore, Texas

**RICHARD PURVIS**

Grace Cathedral  
 Palace of the Legion of Honor  
 San Francisco — California

**Cora Conn Redic**

MUS.DOC., A.A.G.O.  
 Organ Department  
 ST. JOHN'S LUTHERAN COLLEGE  
 Winfield, Kansas

**Marie Schumacher**

SAINT PAUL'S CHURCH  
 Westfield, New Jersey

**J. Sheldon Scott**

Organist - Composer  
 The First Christian Church  
 Steubenville, Ohio

**ERNEST WHITE**

for whom we might say the Church of St. Mary the Virgin, New York, was built, for he and his Church are the ideal companions; when he left for Canada in 1948 these pages said the following March, "Some day Mr. White will be back in St. Mary's. Everything about the place exactly fitted him; he fitted everything equally well. That is a rare combination." Our September column noted his current season of recitals—all programs up to May 11 completely arranged by Sept. 9. No wonder T.A.O. admires an artist like that when most of them can't tell even one month ahead what their recital program is to be.

Mozart and Thiman were accompanied by the ensemble. Only 13 of the total of 33 members of the touring group are studying music primarily; possibly that's why the photo makes them look happy instead of like undertakers?

DR. C. HAROLD EINECKE of First Methodist, Santa Barbara, Calif., began in 1950 with a choir of 12 adults, now has a chorus of 50 adults and several children's choirs; his choir guild raised some \$2,000. for vestments. Musicales for current season:  
 Nov. 23, Bach's "God is My Sun"  
 Dec. 7, Buxtehude's "Rejoice Beloved"  
 Dec. 14, Handel's "Messiah"  
 Dec. 21, Williams' "Nativity Pageant"  
 with plans already in process for the first months of 1953, dates not set.

**Louis F. Mohr**  
 & Company

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NIGHT AND DAY

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HARPS — CHIMES — BLOWERSAn Organ Properly Maintained  
Means Better Music**HER FIRST OFFENSE***"This is anonymous please"*

Miss Soosie speaks again: "This is my maiden attempt in the recital field; I may have bitten off more than I can chew, being a Miss Soosie with very little formal training." The maiden attempt:

*A Bach Recital*

Prelude &amp; Fugue G

Fugue Gm

Pastorale

Toccata &amp; Fugue Dm

Sheep May Safely Graze

We All Believe in One God Creator

Jesu Joy of Man's Desiring

Passacaglia

"This order is unorthodox, I know, but I couldn't bear to forego such a marvelous climax." Unorthodox? Some highbrow has been contaminating your judgment, or trying to; you did just right. And now, please, the rest of the profession stop thinking of our Miss Soosie as just a dabbler; she's the cream of the crop, always has been.

Said a note on the 4-page printed program, "The offering will be given to the building fund" of the church.

Said Miss Soosie, "Maybe the collection

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 Organist and Director  
 First Congregational Church  
 La Grange, Illinois

will buy a new doorknob for the Parish House, and that's what counts."

Says T.A.O., "Hooray."

She's "only the organist," the arm-waver gets 25% more salary than she. "Maybe this recital will inspire a raise of a dollar a month more, do you suppose? This is anonymous, please; I like my job." She's organist of the church, "also mother of two children, age 3, and 8-months."

On the first page of her program she had this note: "The congregation is requested to refrain from noisy expressions of applause. A more appropriate expression in the church is the applause of complete silence."

At the end of the program she named the organ, year built, number of manuals, ranks, stops. Program-notes were given for each composition.

Oops, we almost missed it. The recital did not begin with the first number named; instead, in small type, was indicated: "Prelude: Arioso." And that finishes it. Our Miss Soosie knows how stupid it is to begin a recital with a bang; instead she preludes it with lovely quiet music which is not only what T.A.O. has so often preached but also the utmost of artistic intelligence. Too bad we aren't give her the credit she so eminently merits, by naming her.

#### A WEDDING RECITAL

Played by Madge W. Clayton

"The bride wanted church music or at any rate dignified music. She chose the Purcell for the processional because of her liking for a recording of it; the others were choices of mine which she approved."

#### The Program

Frack, Chorale E (first half)

Brahms, Lo How a Rose

Rowley, Benedictus

Bach, Arioso

Handel, Con. 10: Larghetto

Bach, If Thou be Near

Boely, Panke Lingua

Purcell, Trumpet Voluntary

Demarest, Suite: Thanksgiving

It was played in Notre Dame University's Dillon Hall for the daughter of Harold Vance, Studebaker's president.

#### GEORGE T. CARTHAGE

Gets himself a position

And T.A.O. discovers another organist of the kind it's been trying to cultivate for years. We let Mr. Carthage begin it:

"I feel elated because just a few hours ago I was hired (I mean 'I accepted a position') as organist of the Church of the Ascension (Catholic) here in New York." Our interruption to add that Mr. Carthage was born on a June 23 in Newton, N.J., had his highschooling in Dover, but—

"My main music education was interrupted in 1943 by w.w.-2 when I was put in the navy. While on duty I had the opportunity to work with the Great Lakes Navy Choir as one of the 12 directors, organists, and arrangers. This was my first real church work and gave me a start. After three years I was released and began to study again in Boston. My first job was without pay. The second gave me room & board and a small salary, and included stoking the fire, shoveling snow, etc. The third job, in a Benedictine Monastery, was more to my liking but was interrupted by w.w.-3. The navy called me back and I spent nearly a whole year doing nothing of any great value to anyone. I was just released for the second, and I hope last, time."

That was months ago. There was no church job, so he went to work for a firm importing Catholic books, music, statuary, etc. And now that longed-for church job is his. Among other courses he took a summer-session with the Gregorian Institute; his teachers include Gaston Dethier and Dr. Hugh Porter.

"I like doorknobs on my consoles and I'm crazy about pre-Bach, so long as it is well mixed with later things. If something unusual in the way of recitals comes along—unusually good or unusually bad—let us have the details. An occasional account of what Miss Soosie is playing is interesting lest we become too far up in the clouds. My regret

is that T.A.O. is not twice as thick. Don't tell me why—I know. And come election day I'm going to do something about it.

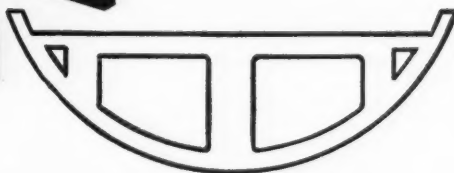
"Keep up the work against the unscrupulous make-believe-organ people. I use the word hammond as a general negative and people are beginning to catch on. We print things on hammond parchment, we use hammond butter for cooking, our neighbors covered the outside of their house with hammond stone, I have books bound in hammond leather, and the church down the road has a hammond—you know what."

DR. GEORGE WM. VOLKEL

after his San Francisco recital for the Guild, which aroused applause though given in an Episcopal church, abandoned his usual Chautauqua summer routine and visited Portland, Seattle, Vancouver, Jasper, Lake Louise, Banff, Calgary, Montreal, and went 'up the Saguenay' to Quebec. Returning to his New York City home he flew to Scotland, thence to London, Paris, Lucerne, Interlocken, Brussels, Ghent, Antwerp, Amsterdam, and home by plane again. His first New York recital of the season was Oct. 6 in Carnegie Hall when he gave his customary pre-concert recital for the broadcast of the 'Telephone Hour' program, playing Handel's Concerto 10, Bach's Jesu Joy, Schumann's Sketch Fm, Boccherini's Minuet, and the Widor Toccata. Even in 1952 an organist still knows what music is. And isn't ashamed to play it.



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Herewith a partial repertoire for 26 Sundays between Sept. 30, 1951, and May 25, 1952. Church generally uses a 2-fold 6-page printed program, music staff listed with clergy on the inside pages. One of the largest paid choruses in the City; services at 11:00 and quite often during the busy season at 5:00 following an hour of carillon-playing from the tower. When Mr. Fox is away on one of his recital tours, the calendar generally says so and names the substitute. Riverside Church has one of the largest budgets in the world, sometimes running close to four hundred thousand dollars a year. Organ is the original Hook-Hastings with a new 5m Aeolian-Skinner—possibly the biggest-looking stopknob console in the world.

#### Anthems

Bach, Awake thou wintry earth  
 In faith I calmly rest  
 Jesu Joys of man's desiring  
 Now thank we

Beach, Benedictus  
 Beethoven, Hallelujah  
 Besly, O Lord support us  
 Broadhead, Whoso dwelleth under  
 Bullock, Give us the wings of faith  
 Candlyn, Thee we adore  
 Christiansen, Beautiful Savior  
 Clements, O Father here we offer Thee  
 Clokey, Our Master hath a garden  
 Cope, Author of Life Divine  
 Davie, Come Holy Ghost  
 Dyson, Let all the world

Ye that have spent  
 Elmore, He who would be valiant  
 Farrant, Call to remembrance  
 Ford, Almighty God Who hast  
 Franck, O Lord most holy  
 Gibbs, Psalm 23

Greenhill, Praise to the Lord  
 Harris, Ascribe unto the Lord

Be strong in the Lord  
 Holst, Let all mortal flesh

Man born to toil  
 The heart worships  
 Turn back O man

Ireland, Greater love hath no man  
 Johnson, Love unto thine own  
 Lang, Miserere Domine  
 Mendelssohn, Happy and blest are they  
 How lovely

Rathbone, Great is the Lord  
 Redman, O Lord of earth

Thou wilt keep him  
 Sampson, O Lord most high  
 G.Shaw, Lord of all power

This is the gate  
 Titcomb, Let us bless God



**EDWARD LINZEL**

associated with Mr. White in the Church of St. Mary the Virgin, New York, his pupil for some years and now—most unusual in the world of artists—given virtually equal billing with his teacher both in the St. Mary recitals and in the chamber-music concerts where he and Mr. White alternate as conductor and accompanist, or soloist if you prefer. Put the accent on the first syllable, to be correct—Lin-zel—and don't let the second have any emphasis (T.A.O. had that wrong for years). Messrs. White and Linzel are not trying to please you with their programs or style; they are trying to live up to their own ideals, and doing it grandly in St. Mary's.

R.V. Williams, Te Deum  
 C.Wood, Expectans Expectavi  
*Organ*

Bach, Aria  
 Bedell, Noel Provencal  
 Davies, Solemn Melody  
 Franck, Chorale Bm  
 P.James, Meditation Ste. Clotilde  
 Karg-Elert, Cathedral Windows  
 Noble, Gloria Domine Prelude  
 Reger, Weinachten  
 Titcomb, Puer Natus Est  
 Weinberger, Bible Poem

Preludes are always listed but postludes rarely; Mr. Fox uses a good supply of chor-alpreludes by Bach and all the others, but such are so obviously appropriate that no useful purpose would be served by taking space for them here.

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#### OPUS 3—HOORAY

Weight 7-3, length 21", title Janice Lynn, composers Audrie & Russell Wing, location LaGrange, Ill., date Sept. 26. Happiness? Complete. Says Pop: "I'm letting you know first thing this time—so I won't get kidded in your statistics column for being so dern late." What in heck are Pops for except to notify T.A.O. immediately?

#### DON'T BLAME US

"Some pay when due,  
 Some overdue,  
 Some never do,  
 How do you do?" The Etude printed it, author not named.

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## E. POWER BIGGS

in addition to the honors reported in our June pages has won a citation from the National Association of American Composers & Conductors for "the incentive he has given to American organ composers."

## DR. ROBERTA BITGOOD

on her departure for California, reported in June T.A.O., was given a Sept. 9 send-off that included, besides words & music, a Gotham watch, 3-piece luggage set, Bach's "B-Minor" on records, an Admiral radio-phonograph playing 3-speeds, and a music-box jewel case. Some churches like organists.

## FRANK M. CHURCH

visiting Europe last summer reports performances of his compositions in Tenby, London, Paris; they've already been played in New York, Boston, Chicago, Los Angeles, Atlanta.

## EDOUARD NIES-BERGER

has recorded Franck's Grande Piece and Cantabile, and Liszt's Weinen Klagen, on one 12" l.p. disk, in his Church of Messiah and Incarnation, Brooklyn, N.Y., organ not specified.

## FLOR PEETERS

who made innumerable friends on his various visits to America, gives a list of his Aug.-Sept.-Oct. recitals in Belgium, England, Germany, Switzerland, which we here condense to cities only, though Mr. Peeters names dates & buildings: Geneva, Bern, Passau, Frankfurt, Cologne, Tongerlo, Leeds, London, Birmingham, Munich. Wouldn't you like to be able to visit such cities so easily? He also made recordings of his own compositions for German broadcasters, served as a judge in an international competition, (38 competitors from 9 countries, in organ), and again was judge in a Netherlands international competition for organists in improvisations. The organplaying contest was won by one of Mr. Peeters' pupils, Paul Barras. Now wouldn't it be grand if peaceful peoples of the world could kill off all politicians and once again have complete international peace? Or maybe you like war?

## BRUCE PRINCE-JOSEPH

now in Europe as reported in June, was given a farewell party aboard the Queen Elizabeth on the day of his departure, attended by friends with European titles and such personages as the author Stefan Zweig's widow, etc. He is in Europe on a government fellowship for one year with the Fulbright Commission in Paris, studying and playing historical organs and harpsichords; returns to America in July 1953.

## DR. LESLIE P. SPELMAN

on the University of Redlands faculty for 15 years has been made director of the School of Music and Division of Arts of the University; he's a graduate of Oberlin and spent

two years in Paris, studying with Bonnet, etc. In May the University's Watchorn Hall was completed, with provision for a 3m and two practise organs, and rooms for instrumental and choral work.

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Trinity Lutheran, Selinsgrove, Pa., acquired Dr. Linebaugh in 1927, and acknowledged it in 1952 with a printed insert, and gifts of 25 silver dollars and a 17" television; he has been with Susquehanna University since 1921, so last June they gave him the Mus.Doc.

Dr. Linebaugh was born on a Jan. 21 in York, Pa., graduated from Lebanon Valley College, studied organ with J. Frank Fry-singer, Ralph Kinder, Dr. Charles M. Courboin; began his career with Zion Reformed, York; teaches organ, piano, theory, and has a 3-63 and 2-16 Moller organ; married Naomi Ulrich in 1926; has missed not more

*Dr. P. M. Linebaugh***Frederick Marriott***Organist & Carillonneur***Rockefeller Memorial Chapel****University of Chicago****M UELLER, C. F.****COMPOSER - ORGANIST - CONDUCTOR***Anthems of Distinction***MONTCLAIR — NEW JERSEY****Claude L. Murphree****F.A.G.O.****University of Florida****Gainesville, Fla.****Organist****First Baptist Church****Lieut. G. M. Nichols****ORGANIST & CHOIRMASTER**

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**T.A.O. REVIEWS**

"In view of the considerable number of organ recordings being issued by various manufacturers, an enlarged and regular department for reviews of such disks would be most welcome." Any book, piece of organ music, or organ recording, a copy of which is received

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T. S. Buhrman, Editor.  
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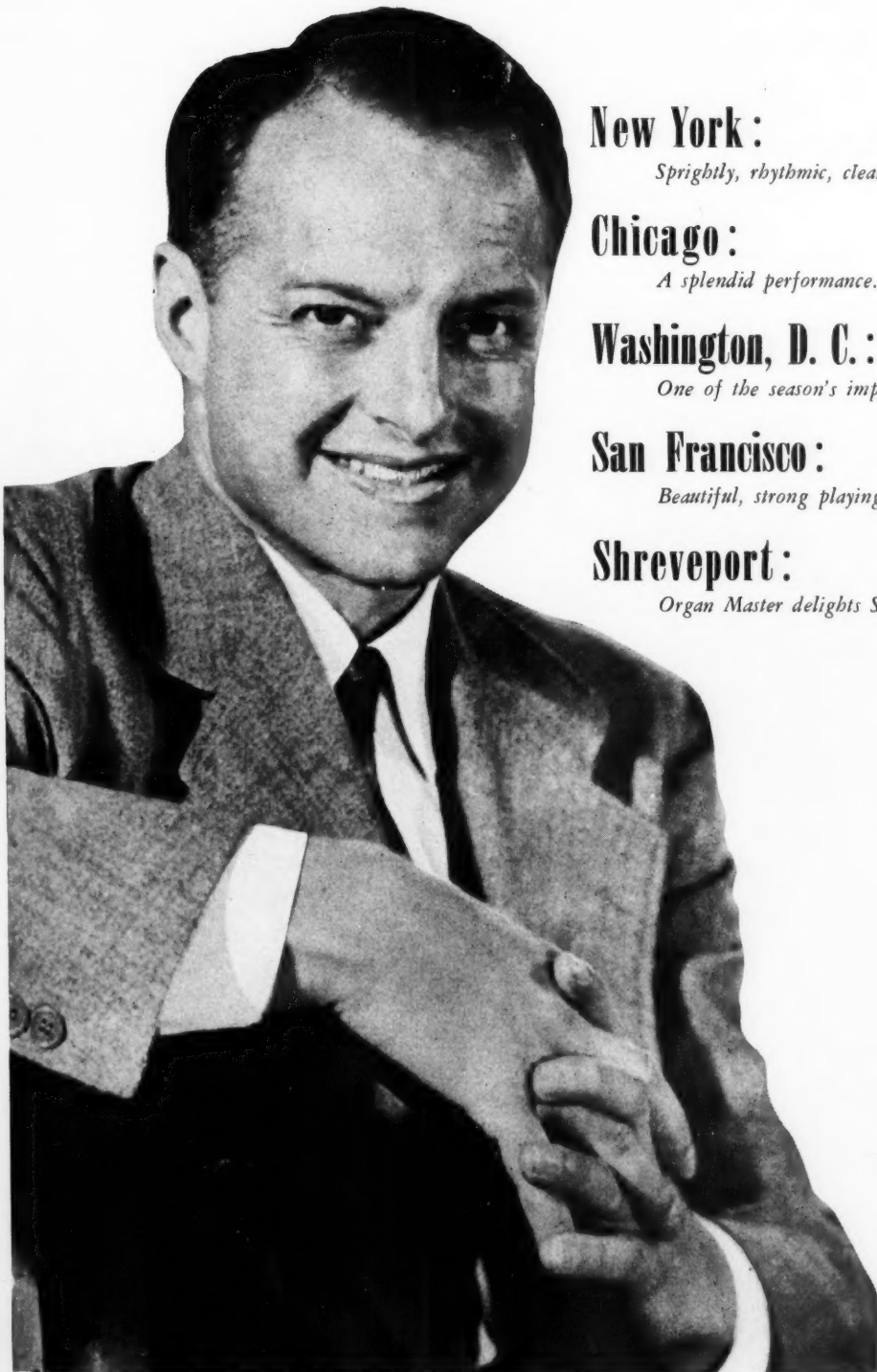
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